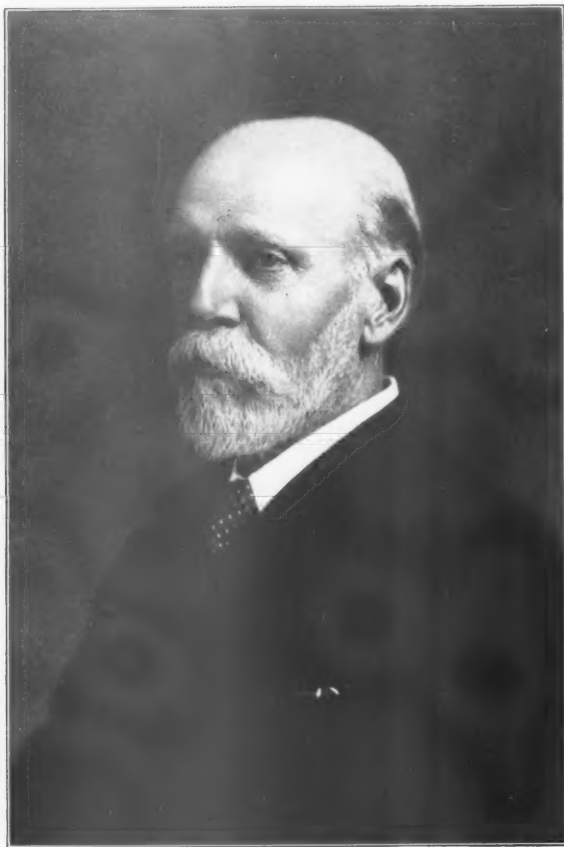


THE ARCHITECTURAL JOURNAL

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[Photo: Elliott & Fry.]

Yours very truly
Ernest George.

ERNEST GEORGE, A.R.A., *President* 1908-1910,
Royal Gold Medallist 1896.

JOURNAL
OF
THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

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JOURNAL

OF

THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

Seventy-fifth Session—1909-1910.

THE OPENING MEETING, AND PRESENTATION OF THE ROYAL GOLD MEDAL 1909 : ADDRESS by the PRESIDENT, Mr. ERNEST GEORGE, at the First General Meeting, Monday, 1st November 1909.

WE meet to-night at the opening of the Seventy-fifth Session of our Royal Institute. It has been the custom on such first nights for the President to make his oration, and you listened with courteous patience a year ago to my expression of sentiments and views about architecture and the concerns of our calling. My words to-night shall be few, for, happily, we have a more distinct interest in gathering here, perhaps overcrowding our room. Our numbers and our needs have outgrown the accommodation. It is a satisfaction to be able to state that after a few months we shall be suitably housed, spreading into the adjoining galleries that we have long coveted. The pictures, our precious possessions, which are now skied and which are deteriorating in the upper region of exhausted air, will be hung in a becoming light, doing justice to their distinguished painters and to our Past Presidents. Our collection will shortly be made richer by the fine portrait of our late President from the hands of Mr. Cope. We shall be able to receive our guests with comfort and propriety without the present struggle. Also we shall have room for the exhibition, under our own roof, of the Studentship drawings and of other collections that may be desirable from time to time.

In our Art we do not make history so rapidly that there is a new story to be told each year. Progress, I believe, is steadily making—the result of sound training in our schools and of a truer appreciation among ourselves of the principles of building and design. There is a growing desire for breadth and largeness of treatment, rather than for pretty detail and the trivialities that once interested architects and their public.

We must report l'Art Nouveau as already in a moribund state, and happily we have not been startled by a later invention. We are seldom asked now why architects do not originate a style. Those who have followed the history of the Art know that each style, seeming distinct, has been the result of growth, changes coming by degrees, sometimes by assimilation of foreign forms, as well as in variations of detail at the hands of the cunning craftsman who yet held to the traditions in which he moved.

Such changes have at times been accelerated, as when the influence of the revived Greek and Roman art spread through Northern Europe, and men of genius made new melodies on the old chords. Yet the giants of those days did not claim to have invented styles. To meet constantly changing requirements and to accept new methods of building, evolving new modes of treatment, will give vitality to modern work, which must not resuscitate old models. I give my humble opinion that the average work of architects now is better than it was even several

years back, one advantage being that there is less diversity and a more general acceptance of a common style. There is the desire to fall into line rather than for strong self-assertion. Forty years ago, if we had a street frontage to deal with, a first thought was "Shall it be Gothic or Classic?" Now the feeling is that it should harmonise with its surroundings; better than the latter if possible, but not with a clash or discord.

For the carrying out of our work we have in this country admirable builders, and I am glad to state my experience in this matter. We have also the British workman, who is often spoken of slightly, and perhaps with justice when known only through the demagogues who are too often his mouthpiece. We have craftsmen and workmen equal to the best. For these to have any independence and strength it was found necessary to combine and form Unions, and these have been helpful in preserving the man's rights. We have, however, to lament the short-sighted policy of these Unions in suppressing the individuality and self-reliance of the man. The intelligent mechanic with skill and energy must receive no higher wage than the wastrel; he must not work an hour longer, nor must he do more work in the hour. He is robbed of all ambition and of the possibility of improving his status. Our politicians on both sides of the House avoid this home truth, and discuss other ways of making our workers compete with skilled and industrious toilers in other countries. They do not say that the law the man makes for himself stultifies him and excludes him from the labour market. These artificial conditions of labour have also made the housing of the working man almost impossibly costly.

The future of our art is in the hands of the young men now in our offices, or in the good Schools where a training is given much more thorough than could be had a generation ago. We are able to take stock of these future architects annually at the gathering of students' drawings in competition for our medals and prizes. The work shown last winter perhaps exceeded in quantity and quality the product of previous years. An effort is being made to give direction to the studies of those who go out with our awards, so that time may be spent to the best advantage among the great examples; precious time has sometimes been wasted in miscellaneous and objectless sketching for want of a defined purpose in travel.

One of the aims that we have before us is the founding of a British Architectural School of Rome, the presentation to which would be our highest academic prize, and I am glad to say that this scheme has ceased to be in the clouds. Time and thought have been given to the subject, and much information gathered. A special committee has struggled with the problem, and our able friend Mr. John W. Simpson has drawn up a practical working basis for our consideration.

It has further been proposed by Sir Brumwell Thomas that we should have a "Diploma School"—a school where architectural study would be carried further than in the ordinary course of training or apprenticeship, and on men from this higher grade our "Prix de Rome" might be conferred; this would be equivalent to a prize Fellowship, giving leisure for higher culture.

It has but lately been realised how important is the study of Civic Design and Town Planning. It does not fall to our lot in the old country to scheme new cities on noble lines. We have, nevertheless, most of us seen familiar places change their aspect by degrees, often with lamentable result. There is now a general desire that new quarters of the town and new streets shall not come haphazard and by accident, but shall be the result of forethought, and part of a comprehensive plan with consideration of possible future needs. Architectural effect is to be studied as well as convenience and economy.

These matters have been till now left to surveyors and engineers. The study of such important problems will in future be brought before our architectural students, and, by the generosity of Mr. Lever, the Liverpool University is the first to enjoy a professorial Chair for this special study.

A group of able men among our Institute members form a Committee for the elucidation of this subject, and we have had the advantage of addresses here and of essays in our JOURNAL and elsewhere giving the results of their research. This Committee is also considering the proposal to organise a Conference of those interested in the work of Town Planning.

We are glad to realise that something has been done to reform suburban life from its monotonous environment. "Port Sunlight" perhaps was the earliest effort to supersede the usual rows of machine-made workmen's dwellings by groups of cottages with character and individuality, these having their outlook on a garden or green instead of always on the street.

The Garden Suburb at Golder's Green, Hampstead, is another happy growth on somewhat similar lines. It has been laid out with skill and judgment, the several roads or vistas taking advantage of any points of interest in the view. Ugly "backs" are avoided, the cottages being made seemly all round. There are dwellings for workmen, also accommodation suited to clerks, while there are larger houses for those of larger means. The desire has been to avoid an unrelieved and dreary aggregation of one class.

Another oasis, in a district with no natural attraction, is formed by a gathering of suburban villas, built by Mr. Willett, to the north of Regent's Park. These are by various architects, and they are happily grouped in relation one to another; instead of fences their forecourts or front gardens are enclosed by neatly clipped yew hedges, outside which is a well-shorn grass margin to the road, and this is not harmed by traffic or the passer-by. Looking from these houses or at them the aspect is pleasant, with an air of the country and of Kate Greenaway. We wish every success to such speculative building.*

We have seen changes come, mostly for the better, in our own great city, while probably greater alterations must follow. Let us prepare for these.

Between the City and Southwark is to be a new "St. Paul's Bridge." This is a matter of vital interest, and we trust that with collective wisdom and good judgment we may have a fine architectural feature, with well-studied approaches. Is there any reason why a Thames bridge built now should have less dignity and propriety than London Bridge and Waterloo Bridge? Is there not a shoddy and commercial appearance about most of the later attempts to span the river—a lack of monumental fitness? The bridges of a great city are the features that most impress the mind and remain on the memory.

While speaking of the City I would refer to the Guildhall, with its record reaching back to the days of Henry IV. The interesting crypt and the masonry of the walls remain, but generations of pottering have left little else. Even the late front by Dance has been mutilated. To meet modern wants great changes and rearrangements are to be made shortly, and we trust the best advice and the best possible scheme will be secured for this work. There is also a minor project for building kitchens, &c., now, to the disfigurement of the building, without reference to the future scheme. We would beg the Corporation to defer this work until they have decided on a comprehensive plan. Such halls are of national—I might say international interest, considering their wide hospitality. Some of my friends here will remember how the Burgomaster of Vienna last year, at the Architectural Congress, feasted a thousand of us in the Great Hall of the Rathaus.

In England we get fewer opportunities for architecture on a grand scale than are afforded in other countries. With our Continental neighbours a provincial railway station is made an occasion for an architectural feature; with us we demand only a restricted amount of accommodation and of convenience. The work of a post office is carried on perhaps in half of a grocer's

* The President regrets that, in speaking of Garden Suburbs, he should have forgotten to mention the earliest effort in that direction, Bedford Park, which was started in

the seventies with houses by Messrs. Norman Shaw, George Godwin, and E. J. May.

shop, while in a French town the Bureau de Postes would house its officials in a structure with some magnificence.

Just now interest is taken in a scheme for a Playhouse as a fitting memorial to our great dramatist. I hope this may be realised on a dignified scale.

It is strange that while music and musicians have encouraging support here we cannot have an Opera House adequate to our important city. It is not in us to emulate Paris with its Place de l'Opéra, where architects, sculptors, and painters have enjoyed a free hand. Here the State is not expected to help in embellishments of the capital. Great demands are made upon her just now, but the desire is rather that she should take a grandmotherly interest in our private and domestic affairs.

We must accept the fact that expenditure on Art and objects of beauty must generally be the result of private munificence, and it has been gratifying to see how large sums have been forthcoming when a picture has had to be secured for the nation. In time we may find architecture appreciated as one of the great factors influencing the lives of the people. The cost of five Old Masters (at the present artificially inflated state of the market) would provide a noble building in which Drama or the Muse should be housed, receiving tributes from Sculptor and Painter. I do not undervalue the great works of great men, but I do feel that they are sometimes secured at an exaggerated cost, while the cheapening process is applied to public buildings and works that might have an exalting influence. The latter are the common property of all and belong to the poorest among us; they are possessions which we all enjoy and which cannot be catalogued in the impending Domesday Book.

Many of you may feel, as I do, the call from time to time to go out to see something beautiful; perhaps, with a few days' leisure, to look upon the marble palaces and shrines of Venice. Entering St. Mark's we exult in the tenderness, the mystery, and the richness of that temple. As we see the poor crowding around, whose shoulders and knees have polished the stones, we may almost envy them having this constant possession. My argument is that fine architecture is the least selfish or "classy" of human products: it is for all sorts and conditions of men.

We often hear the complaint that architecture is not duly represented in the one small room allotted to it at Burlington House; but we are now, I hope, to be given our chance. We have proposed to the Council of the Royal Academy the arrangement in the winter months of an exhibition of Architecture and the contributory Arts. The Council has graciously entertained the idea of such a scheme for the winter of next year. It behoves us all to make strenuous efforts for a gathering of works and objects that shall interest the outside world in our Art. Besides perspective views, commonly seen, it is desired to have models, such portions of buildings as are portable, sculptured panels, decorative paintings, and, perhaps, metal gates or grilles, with detail drawings or photographs showing the relation of these works to their respective buildings.

The work of giving a higher organisation to the Profession of Architecture through the medium of the Royal Institute is making steady progress. Two and a half years ago we adopted a comprehensive policy by a unanimous vote. Step by step we are carrying out that policy. We have drawn up and obtained the Royal sanction to a new Charter. We have drawn up new By-laws after a minute and exhaustive discussion, and they are now awaiting the approval of the Privy Council. By the beginning of next year we hope to receive this approval, which will empower us to open the gates of the Institute for the space of one year for the admission of the large number of practising architects of good standing who are still unattached to our body. When that has been done with success we may claim that we represent practically the whole of the architectural profession in this country; we are then to ask Parliament for higher powers and a more secure position. It is our hope that the energies and the good-will of all will be united to carry through this policy to ultimate success.

THE ROYAL GOLD MEDAL 1909.

PRESENTATION TO DR. ARTHUR JOHN EVANS, F.R.S.

While most of us [continued the President] are occupied with our personal aims and interests, seeking our own profit or advancement, with some consideration for the greatness of our Art, and perhaps equal consideration for the necessary daily bread, there is among us a small band of workers moving on a higher plane, men who have set themselves to increase the sum of human knowledge. Some of these are engrossed in science, discovering ameliorations to sickness and pain. Some are exploring the desert and the mountain, and charting unknown regions and increasing man's resources; while other brave men face the hardships of ice, storm, and starvation and fight their way to the Poles. All these explorers we delight to honour.

But to us the Poles have no professional attraction: we have no use for them: we shall not be called upon to house the surplus population in those regions. The inhabited world and a knowledge of past civilisations have for us a much deeper interest, and we owe a great debt to those keen sportsmen who have set themselves to discover the relics of past races, unearthing buried cities, their temples and palaces, deciphering records and showing us how men have lived and fought and built.

To such work our distinguished visitor, Dr. Arthur Evans, has devoted his mind, his time, and his means, with the splendid result of reclaiming from oblivion the long-hidden treasures of Crete.

It is our privilege periodically to recommend for his Majesty's approval a name for the distinction of the Royal Gold Medal. It is for one who by building, by writing, or by research has advanced the Art of Architecture. The first explorer to receive this mark of appreciation was the great pioneer of excavation, Sir Henry Layard, whose winged bulls, so prominent a feature in the British Museum, may be found some day to have relation to the Bulls of Knossos which Dr. Evans describes. At a later date we had the honour of conferring the Medal upon Dr. Schliemann, whose unflinching tenacity of purpose resulted in the discovery of Troy and of Mycenæ, with the tomb of Agamemnon.

It is my pleasant duty to-day, in your names, to present the King's Gold Medal to Dr. Arthur Evans, who, in discovering the Palace of Minos, has, it is no exaggeration to say, completely revolutionised our accepted ideas of the early civilisations surrounding the Mediterranean basin. He has converted myth into history and floating prehistoric tradition into established fact. He will tell us that Homer was not a Romancist but an Historian.

But, what is of paramount interest to us, he has shown that centuries before the Parthenon was thought of, indeed before the Greek nation came into being, there were architects at Knossos and in other parts of Crete building huge monuments and palaces showing consummate skill in construction and adaptation for the use of man in an advanced state of culture. In fact, Crete has been found actually to have played the part in ancient civilisation which tradition had claimed for it. With Dr. Evans among us to-night it is not for me to tell you of Crete; I will only ask him now to accept the Medal as a tribute of our high esteem.

Dr. ARTHUR EVANS, having been invested with the Medal, addressed the meeting as follows: Ladies and Gentlemen, I do not know how I can adequately acknowledge the very great honour that has been conferred upon me this evening, or your very kind sympathy. It is gratifying to feel that, distant as it is, the architecture of ancient Crete should be recognised by you as having a bearing on that of the modern world. On the other hand

I feel that anything I have done towards lifting the veil that concealed that early civilisation could never have been achieved had it not been for the very powerful and devoted help that I have received from a band of fellow-workers; and I also feel that anything that the President has said to-night, and anything in your kind reception of myself, must really be shared by those who have shared the work in Crete with me. I refer to my

colleague and assistant Dr. Mackenzie; to Mr. Theodore Fyfe, who has done so much of the architectural work and the planning of the whole site, and who is a member of your Institute; and to my friend Mr. Christian Doll, who has also been of the very greatest assistance, who has planned in the most elaborate way and helped in the very difficult conservation of the great staircase, and collected materials for the reconstruction of that very important part of the palace, which I hope some day may be laid before the Institute. I know that from some points of view, from the point of view of mighty stone architecture such as you see in Greece or in the later world, this Minoan work with its large proportion of wood and stucco represents a more primitive stage; but one thing that has specially struck me in all this work is the extraordinary advance that had been already achieved in Crete a thousand years before the birth of architecture in classical Greece. It is not only the actual structure, not only the paintings on the walls, or the beautiful and architectonic decoration in the shape of the vases found in the rooms; it is the whole planning, the extraordinary way in which the details of the building, especially the domestic quarters, are grouped together; it is the extraordinary perfection of the sanitary arrangements and the water supply. One cannot help feeling that to have reached such a high pitch as is there seen, the architecture must have gone through many stages of which we have not the records, and which perhaps were formed of more perishable materials. I must also here take occasion to say how much my gratitude extends to all those connected with the work executed in the east of Crete by members of the British School at Athens, who have been in a somewhat more distant way my colleagues, and in a more particular degree to Dr. George Macmillan, Secretary of the Cretan Exploration Fund, without whose cordial and devoted collaboration we could never have obtained the sinews of war that enabled us to achieve the results that have been attained.

THE PALACE OF KNOSSOS AS A SANCTUARY.

Dr. Evans went on to give a description of the Palace of Knossos as a Sanctuary, treating especially of the "miniature frescoes" brought to light in the northern quarter of the building. His remarks were illustrated by a numerous series of lantern slides, showing plans and photographs of details of the remains, together with drawings of the frescoes partially restored and presented in the brilliant colours of the originals. Dr. Evans, it should be mentioned, has very kindly undertaken to prepare for the Institute a Paper bringing together the evidence accumulated throughout his excavations of the religious aspects of the Palace of Knossos. The Paper will be published with illustrations in an early issue of this JOURNAL.

In his lecture on Monday, Dr. Evans brought

out that the Palace of Knossos was a sanctuary as much as a palace, and the Minoan Kings were also Priests. It was unlike other palaces, either of the ancient or modern world, in which the demands of cult might be satisfied with a single shrine or chapel. In some respects it might rather be compared to the Vatican, for it swarmed with shrines and halls for ritual functions. The evidence of a whole series of finds had now shown that the chief divinity of Minoan Crete was a Virgin Goddess akin to Rhea and the Asiatic Artemis, and the Kings of Knossos seem to have administered their realm as her high priests. Besides the pillars of her shrines, the aniconic image of the Goddess was the sacred double axe; and the wonderful painted sarcophagus discovered by the Italian Mission at Hagia Triada, near the southern coast of Crete, showed an actual scene of worship in which offerings were being made to a pair of these double-axe fetishes—rising from stepped pedestals. The double axe, as was well known, recurred at a later date among the kindred Carian population as the attribute of their Zeus, called, from its native name *labrys*, "Labrandeus," and the view put forth on philological grounds that the Cretan Labyrinth derived its name from a dialectic form of the same name was fully confirmed by the archaeological evidence. The Palace of Knossos was before all things "the House of the Double Axe," and was thus the true Labyrinth of tradition.

The lecturer said that exception had been taken to his view that the double axe so constantly recurring on the palace blocks was anything but a mere mason's mark or had any religious significance. Certainly there were many masons' marks on the palace blocks besides the double axe. But in several cases it could be shown from their distribution that these had a distinct application to the character of individual parts of the building. Several of these marks in fact belonged to the current hieroglyphic system and possessed a recognised ideographic value. The double axe, for instance, could be shown to recur in what appeared to be official titles and coupled with the "palace" sign. It was far more numerous applied to the palace walls than any other sign, and marked the principal lines of wall and entrances, the grand staircase, and the most important reception hall. Its repeated recurrence, then, on the stone pillars rising in the centre of two small basement rooms might be taken to show that they possessed a special sanctity. This view had been doubted when Dr. Evans first put it forth, but the discovery of many other similar pillar rooms exhibiting evidence of religious usage has now put the matter beyond doubt. These "Pillar Rooms" were the "crypts" of Minoan sanctuaries. In the South-East House at Knossos the base of a sacred double axe was actually standing against such a pillar, which itself again was marked by the sacred symbol. Ritual vessels and bases of the same kind

were found both in the Palace and elsewhere, either within or in close association with such chambers.

The whole west wing of the Palace presented indications of its various halls and chambers having served religious purposes. Besides the central shrine of the Goddess, here represented in her nether-world aspect as holding serpents, it was now clear that the chambers contiguous to the Room of the Throne contained at least three small shrines, one of which had been wrongly supposed to be a kitchen. The throne itself and neighbouring benches seem rather to have belonged to a small consistory of the priest kings than to have been intended for any secular usage.

At the north-west angle of the Palace, near this, had existed another pillar shrine and an upper hall of a ceremonial nature, the wall-paintings fallen from which exhibit a columnar structure with pairs of double axes stuck into the capitals and with sacral horns above the stylobate. Other fragments of fresco from the same place showed votaries bearing gold and silver vessels, and others again related to the sports of the bull-ring, which themselves seem to have had a religious connexion. But the "miniature frescoes" derived from some sanctuary structure on an upper floor near the Northern "Piazza" gave the fullest impression of the religious functions of the Palace.

Dr. Evans described the methods by which two complete designs, each forming a separate panel, had been reconstructed from the fragmentary remains. One of these depicted crowds of spectators of both sexes looking on at a dance of gaily-dressed females in a court below, and a discovery made this season had supplied a welcome illustration of the character of the performance. From a tomb just excavated by him, near the "Royal tomb" already explored, and of the same interesting structure, he had obtained a gold signet ring with a finely engraved design, the lower part of which exhibited similar dancing female figures, parallel in attitude and arrangement to those of the fresco. But in this case, together with sacred emblems, a figure of the great Minoan Goddess appeared above in a reserved celestial space. The dance then was of a religious and orgiastic character, and in honour of a goddess who in a later Hellenic garb appears as Aphrodite Ariadne. The Court, with dancing votaries depicted on the fresco, which was obviously some part of the actual palace system, may be taken to represent the actual "Dancing-place of Ariadne," which Dædalos, according to the Homeric tradition, was said to have fashioned "in broad Knossos."

The other panel shows the same crowds of spectators thronging the courts and terraces of a building, the central feature of which is a small brilliantly coloured pillar shrine with a taller central compartment and two lower wings. It is probable that this may actually represent a shrine existing in the northern quarter of the Palace. Some curious evidence, to which attention was

called, seemed to indicate that in the latest period of the remodelled Palace a pillar shrine of the same kind had stood in the part of the west wing, facing the Central Court, near the place where the repositories of the earlier shrine of the Snake Goddess had been discovered. On the face of a low stylobate bordering the Court in this quarter traces had appeared—made clearer by successive seasons' rains—of two pairs of column bases with an intervening blank space between them, where, according to the typical plan of the Minoan pillar shrine as shown on the fresco, the central cell would have risen. It was noteworthy, moreover, that in the inner space within one of these wings had been found a series of clay seal impressions showing the great Minoan Goddess on a height between two guardian lions with a small pillar shrine on one side. These sealings themselves naturally indicated the neighbourhood of a sanctuary, and what made the evidence still more suggestive was the appearance inside the central space between the pairs of column bases of a curious recess, in the bottom of which remains of a chest containing clay documents had been found. This recess in fact answered to the basement of the central cell. Putting two and two together, Dr. Evans had arrived at the conclusion that they had here the complete ground-plan of a small Minoan pillar shrine, the plan and elevation of which were now shown.

In conclusion Dr. Evans briefly called attention to further evidence tending to show that the processional frescoes of the corridor by the Royal Entrance also had a religious intention. In all probability they represented a votive scene analogous to that shown on the painted sarcophagus of Hagia Triada.

VOTE OF THANKS.

DR. GEORGE MACMILLAN: Mr. President, Ladies, and Gentlemen,—The very great honour has been conferred upon me to-night of being asked to propose a vote of thanks, as I understand, first to your President for his admirable Address, and also to Dr. Evans for the lecture which followed. I feel that this honour is due not in any way to myself, for I could not claim to speak as an expert on any of the subjects which have come before you, but to my official connection with several bodies—the Hellenic School, the Schools at Athens and Rome, and the Cretan Exploration Fund, which do concern themselves with these matters, and with which, I am happy to say, your Institute has long maintained most friendly relations. At this late hour, even if I were competent, it would be out of place to dwell in any detail upon the various points raised in your President's very interesting survey of the architectural progress of the year, and the various problems which still lie before you. There are, however, one or two points I may perhaps be allowed to touch upon which are of special interest to myself and to those

with whom I work in these matters. In the first place I was extremely glad to see the reference made to the proposed Architectural School at Rome. In your President's Address last year some allusion was made to that matter, and I am bound to say it caused a flutter in the minds of certain people connected with an existing School in Rome. It was suggested, as I understand, in this room, that it was high time that a British School should be founded in Rome. Some of us ventured to think that a British School already existed there. However, I am happy to say that since that time these little misunderstandings have to a great extent been cleared up. The members of the Committee of the British School of Archaeology—though we do not by any means confine ourselves to archaeology—have put themselves into communication with your Council and have met with exceedingly courteous treatment, and I have every reason to believe that, when your admirable scheme is carried out, our School may have some part in the ultimate result. In the meantime, in order to emphasise the fact that our Committee and your Institute are indeed working together, I may mention that we have invited—and your Council have allowed him to accept the office—your representative, Mr. John W. Simpson, to join our Committee. I have only to-night had a few words with him on the subject, and I am very glad to learn that he is shortly going to Rome, and that he has already had several interviews with the Director of our School on the subject. I have no doubt that in the end this movement will take shape and form which will satisfy everyone concerned. Before leaving that subject, I should like also to add that there is no one more deeply interested in this idea of bringing together the various institutions connected with the study of art in all its forms in Rome than the present British Ambassador, Sir Rennell Rodd, who is himself a member of the Committee of our existing School. There is, I think, only one other matter I need touch upon, and that in only very few words, that is, the work of our friend Dr. Arthur Evans, whom you have so signally, but I think so worthily, honoured to-night with this great distinction. None of those who have heard Dr. Evans to-night for the first time, and have not hitherto realised all that his work has meant, will fail to understand what the world of learning owes to his genius and determination during these last seven or eight years. It was indeed a brilliant piece of imagination which led Dr. Evans first of all to lay his hand upon this particular site, and to say that here, if anywhere, was to be found the site of the great Palace of Knossos. We all know that that prophecy came true in the most marvellous way immediately the altered conditions in Crete enabled him to tackle the site, and since then year by year more marvellous discoveries have come about. Even to-night, often as I have had the privilege of listening to Dr. Evans on this

subject, we have heard yet a new aspect of this extremely rich theme, an aspect which I am sure must have enchaind the interest of all who heard him. It must indeed have been evident to all of you, as it has been evident to those who have followed Dr. Evans's work from the beginning, that in him we have not only a scholar, a trained student, a patient explorer, but a man with real imagination, whose mind is all the time working on the results and trying to piece together the past and to bring it as it were in living form before our eyes.

Mr. GEORGE HUBBARD, F.S.A. [F.] : I have extreme pleasure in rising to second this vote of thanks which has been so ably proposed by Dr. George Macmillan. Your Address, Sir, is full of suggestion and hope for the future. I am sure that we are all pleased to hear that after a few months we shall be suitably housed in the same building we have at present, and the Institute is to be congratulated on its success in securing the adjoining galleries. You have rightly told us that our art does not make history rapidly, and the younger members should understand that in their striving for originality they are often stultifying the proper development of their taste. The quick-growing shoots, such as *l'art nouveau*, are sure to wither away as rapidly as they came into existence. You have referred, Sir, to the short-sighted policy of the trade unions. It is indeed lamentable that the great army of good craftsmen should have to march by the strength of their weakest member. These are indeed artificial conditions which do not tend to wholesome development. The future of our profession is, as you have rightly observed, in the hands of the young men. As somebody has remarked, "the life of the nation is in the breath of the school-children." Competition in our ranks does not grow less, and it is extremely satisfactory to know that additional facilities for the learning of our art are about to be realised in the British Architectural School of Rome, and the thanks of the profession are due to Mr. John W. Simpson for his efforts in this direction. The importance of better town planning will be appreciated not only by architects but by the whole population. It seems extraordinary that this great city should have existed for so many hundreds of years without any systematic scheme of design, and we are pleased to hear that the Liverpool University has, through the generosity of Mr. Lever, given a professorial chair for this special study. The new St. Paul's Bridge, to which you have referred, is a case in point. It has been suggested that if this were constructed diagonally across the Thames, with its central axis directed on St. Paul's Cathedral, there would be some possibility of better appreciating the beauty and proportions of the cathedral. Your encouraging remark, Sir, with regard to the royal sanction to our new Charter is, perhaps, new to some of us, and we are glad to hear that there is a prospect of the Privy Council approving of our By-

laws possibly before the beginning of next year, and that when this has been obtained, there will be direct inducement for the whole profession to become embraced in the Institute.

To my mind there is something peculiarly fitting in that Dr. Arthur Evans should be the one man in England to make those discoveries in Crete. The fitness lies in the fact that in a wider field his father, the late Sir John Evans, did as much as if not more than anyone else to carry back the evidences of the antiquity of man's occupation of the earth. It was just half a century ago that M. Boucher de Perthes found in the tertiary gravel beds at Abbeville, in the valley of the Somme, certain flints bearing a curious resemblance to each other. M. Boucher de Perthes forwarded these flints to Professor Prestwich in England, and he consulted John Evans about them, and together they went to Abbeville for the purpose of making an inspection on the spot. Here they found more flints, which had obviously been fashioned by man into implements; and it was thanks mainly to the marvellous intellect of Dr. Evans's father, and his untiring energy, that the history of the neolithic and palæolithic periods has been compiled. Now Dr. Evans, with that intuitive hereditary instinct, conceived that in Crete he would find the evidences of that earlier civilisation which preceded the high culture of Greece. So strong was that impelling force that he went to Crete and looked for what had been lost for thousands of years. He found in the land the outcrop of certain walls, and he could trace by the parched appearance of the land the lines of walls below ground. The next thing he did was to buy the land, and, having secured this, he started his excavations, employing something like two hundred men to carry out the work. The result has been, as all the world knows, the unearthing of the Palace of Minos. We have heard Dr. Evans's lecture on the subject, and we have seen the photographs of the mural paintings of ladies with the saffron-coloured flounces to their dresses. He has told us of the symbolical markings on the walls, and on a previous occasion he told us of the wonderful games board, plated with gold and inlaid with precious stones, which he found on the floor in one of the chambers of the Palace. But it must be remembered that it is only a few years ago that our most distant horizon of the civilisation in Europe showed us the Greek art and culture, behind which an impenetrable veil of ignorance hid all that lay beyond. All honour is due to the man who has swept aside that impenetrable veil of ignorance, and has shown us in the clear light of his own intelligence a more ancient civilisation, a more ancient art and race; and so important is the revelation that our histories of architecture will have to be rewritten in the light of Dr. Evans's discoveries. I remember Dr. Evans speaking to me of the clay

tablets with their inscriptions, not one word of which can be read, nor one letter deciphered with certainty; but I do not forget that he said that if only he could translate one word he would ultimately find out the whole language.

This aspect, however, of Dr. Evans is known to all the civilised world; but it is not everybody who knows that behind that modest manner there really beats the heart of an adventurer and a revolutionist. I remember how he, with his youngest brother, the late Dr. Norman Evans, determined, very many years ago, to cross the Carpathian Mountains on foot. Very little was known of the country in those days, and next to nothing of the inhabitants in the wilder parts; but they learnt on arrival that they were in the habit of shooting all strangers! This information did not deter them, and though I do not remember many particulars of this interesting expedition, I do recall how one night they had made preparation to sleep in a cave at the side of a river. The younger brother Norman was fishing in the hopes of getting something for supper, while Arthur Evans unpacked the knapsacks and kindled a fire. As Norman stood fishing he caught sight of a man with a gun at some distance away. It soon became apparent that the man was slowly but surely advancing upon them, but always taking cover behind rocks and bushes; so Norman went on fishing. But he reported the incident to his brother, and he advised him to pack up the knapsacks again and put some quickwood on the fire, and when there was a dense volume of smoke arising Norman pretended he had caught his fish and retired to the cave; after this they both noiselessly crept away into the mountain under cover of the smoke. On they trudged till they chanced upon a worn pathway; this they followed; its winding course appeared to lead nowhere, and as they were both tired out they determined to sleep on the track and follow its course in the morning. Their sleep was disturbed, however. They heard shuffling feet slowly following the track, but were too tired to care much what happened. The feet came closer, and in the semi-darkness the heavy figure of a bear appeared. They lay perfectly still, and the bear sniffed around them and then shuffled off again along its own track.

But Dr. Evans as a revolutionist has played an important part. He speaks Servian as a native, and he lived for some time at Ragusa in Dalmatia. I remember hearing how he dressed himself as a native, and how he went into a *café*, where he chanced to meet his own gardener. So he spent the evening with his gardener, who never for a moment suspected that Dr. Evans was not a native, nor that he was talking to his own master. But this fatal linguistic ability led poor Arthur Evans into great trouble. His sympathies were with the Serbs, and owing to certain revolutionary speeches he had made in public, the Governor of Dalmatia had him locked up in prison. I need hardly say that there was considerable anxiety

in the family circle at home in England, more especially as the only question which appeared to be before the Courts of Dalmatia was whether the young revolutionary should be kept in prison for the rest of his natural life or whether he had not better be shot at once. Fortunately the Government at home, under the late Lord Salisbury, came to the rescue, and demanded that he should be released, and he was released accordingly, with twenty-four hours to clear out of the country, never to return to Austrian territory again. It might be indiscreet to say how he has kept that injunction; but I think I may say with safety that he is as much honoured in Vienna to-day as he is in London. One small incident which occurred when he was in prison may be worth mentioning. As soon as the news arrived in London of his imprisonment his sister and a brother went out to him. They were only allowed to see him behind iron bars, and then only in the presence of two warders, and the conversation had to be conducted in Italian. Now his sister wished to convey certain information to her brother which she did not wish to impart to the warders, so she had, in a minute handwriting, written a letter on thin paper: this she carefully folded up and secreted in the mouth of a snapdragon. At the interview, in the presence of the warders, she asked her brother whether he had read a book entitled "Always look in the Mouth of a Snapdragon." Of course the title of the book had to be given in English. Soon afterwards she presented him with a bunch of flowers, but the hard-hearted warders took them away as soon as his visitors left, and he never got the news the snapdragon contained. But Arthur Evans left much trouble behind him for the Austrian officials. It had been his custom to tear up his correspondence into fine shreds. This waste paper was collected in sacks, and pillows were made for the hospitals and stuffed with the paper. Now it chanced that when he was arrested the sacks were fairly full, and as he was considered to be a very dangerous man the officials seized the sacks, and they spent some weary months in piecing together again his purely personal correspondence. In 1876 Arthur Evans and my brother were out in the Near East during the Russo-Turkish War, and much of the news of the progress of the war came to England from Arthur Evans. They had very exciting times; and it was especially so to my brother, who was taken prisoner by the Montenegrins. No Englishman knows the Balkan States better than Arthur Evans, and he was the first man to penetrate any distance into that wild and lawless land, Albania. I have crossed the border myself, by the Lake of Scutari, and I can therefore appreciate to a certain extent what an appallingly risky expedition that must have been. Arthur Evans, however, made friends with a chief of a district, with whom he managed to ingratiate himself so pleasingly that he was passed on from chief to chief until he was finally told that they would not be

responsible for his life any longer. Escape by night was his only chance, and he came through all right, though he did get shipwrecked on the Lake of Scutari. Mr. President, in referring to Arthur Evans I began by speaking of things which are known to the world, and I have spoken of matters which are known to few besides himself. To conclude I will speak of one small incident in connection with him which I may safely say is known only to myself. I think that I am right in saying that the Governor of Dalmatia who actually signed the warrant for his arrest, and who signed the warrant for his banishment from Austrian territory, was Jovanovitch. Now I may tell Dr. Evans that a few years after those warrants had been signed I met Jovanovitch, and the interview came about in this way. I was conducting a little enterprise of my own in the Balkan States, and I was unfortunately committed to my enterprise before I became aware that I required a Government permission to carry it on. The situation had a somewhat serious aspect, so far as I was concerned, for I had come to the end of my resources, and I was stranded in Dalmatia. I was sitting in my hotel trying to evolve some scheme by which I could extricate myself from my difficulties when suddenly a perfectly charming lady introduced herself to me, with many apologies for her intrusion. She explained that at that time she was the only English lady in Dalmatia, and having seen that I was English she had nerved herself to calling upon me. She took a most tender interest in my enterprise, and her sympathy for my unfortunate position with regard to it knew no bounds. She said she knew Jovanovitch, and he, as Governor of Dalmatia, would be able to give me the permission I desired. She kindly promised to give me an introduction to him, and in due course I saw Jovanovitch, and a very odd interview I had; but I obtained my permission. I am ashamed to say that I have forgotten the lady's name, but I gathered that she was a spy in the pay of the Government, and that her call upon me was a business call, and not the result of an impulsive and ingenuous nature. She told me, among other things, that her business was to translate foreign telegrams for the Government. I asked whether this was not very difficult sometimes. "No," she said, "they never presented any difficulties excepting those of an Englishman, a certain Mr. Evans." Yes, Arthur John Evans is a many-sided man, and not always easy to be understood. He is, I think, the fifth generation on which the distinction of F.R.S. has been conferred. This is unique in the history of the greatest of the learned societies, and I am glad that our Institute has conferred upon him the greatest honour it can confer upon anybody, and I heartily congratulate him, and you, too, Sir, for your admirable Address, and it gives me much pleasure to second the vote of thanks to you.

REVIEWS.

TOWN PLANNING.

Town Planning in Practice. An Introduction to the Art of Designing Cities and Suburbs. By Raymond Unwin. With 300 illustrations. 40. Lond. 1909. Price 21s. net. [T. Fisher Unwin, Adelphi Terrace, W.C.]

Plan of Chicago, prepared under the direction of the Commercial Club during the years 1906, 1907, and 1908. By Daniel H. Burnham and Edward H. Bennett. Edited by Charles Moore, Corresponding Member of the American Institute of Architects. 40. Chicago, 1909.

The almost simultaneous publication of the above books illustrates in the most striking way the distance we have to go if we are to arrive at a uniform standard in the matter of civic design. While it is clear that Mr. Raymond Unwin has studied some sides of the question with much greater thoroughness than those responsible for the production of the Chicago report, the broad way in which the latter have regarded the problem presented by their city is highly instructive.

Dealing first with Mr. Unwin's book, one must compliment the author on the quantity of information he has gathered together, and on the skilful way he has arranged this to illustrate the various sections into which the book is subdivided.

In this work the author has obviously taken the greatest pains to hold the balance fairly between the two main schools of town planning, though, as might be expected, he has been unable entirely to disguise the view which is the more congenial to his temperament. Indeed, one is almost sorry that he does not frankly disclose his prepossessions rather than devote such a large portion of his book to the illustration of work in support of which he can advance no very definite recommendations. If the formal design of cities had been given the same philosophical considerations as the informal, its origin and aims might have been made much clearer. As it is, despite the obvious intention of putting both on an equal footing, the portions dealing with informal refinements possess a note of vitality denied to other sections.

In most respects, however, one recognises with pleasure the comprehensive scope of this work, which commences with a most interesting review of recent efforts, including references to the work of Mr. Ebenezer Howard, that culminated in the Letchworth experiment, and to the studies of Mr. Horsfall.

The second chapter deals with the factors imparting individuality to towns, and is illustrated by examples dating from 3000 B.C. in Egypt down to the latest German developments, the latter being most ably summed up in the following paragraphs:—

"However much we individually may like or dislike the particular style and the detail treatment adopted by the Germans, we cannot but feel the highest admiration for the skill and the thoroughness displayed in their town-planning work; no labour seems too much for them, no number of revisions too great to be made so that they may bring their plans up to

date and in accordance with the best style that is known and approved by the skilled town-planners of the country; and while there is much in their work that one would not wish to see copied in English towns, there can be no question as to the immense benefit to be derived from a careful study of that which has been accomplished in a field where they have been working earnestly for many years, and where we are, in comparison, mere beginners.

"While, however, the importance of most of the principles which Camillo Sitte deduced from his study of mediæval towns may be as great as the modern German school thinks, it does seem to me that they are in danger of regarding these principles as the only ones of great importance; nor do they appear to realise how far it is possible to comply with these principles in designs based upon more regular lines. Some of the irregularity in their work appears to be introduced for its own sake, and if not aimlessly, at least without adequate reason; the result being that many of their more recent plans lack any sense of framework or largeness of design at all in scale with the area dealt with.

"If we examine the plan of Rothenburg we see how, especially in the original old town, the scale of the principal places and streets is sufficiently large for them to dominate the town, and to provide for it a frame and centre points that render the whole really simple and easily comprehensible to the stranger, but in any such plan as that of Pforzheim one feels the same simplicity is lacking. In the case of towns arranged on land having such complicated contours as characterise the neighbourhood of Pforzheim, it is of course impossible to criticise the plan fairly without an intimate knowledge of the ground. The system of roads appears to be most admirably adapted to contours; nevertheless this kind of plan, which is characteristic of much modern German work, seems lacking in the simplicity of framework and order of design which are needful to enable the plan of the town to be readily grasped. It would be very easy for a stranger to get lost in such a town. The same remarks apply to the town of Grünstadt, which covers a far smaller area. The continual repetition of small, irregular *places* and road junctions suggests a degree of artificial imitation of accidentally produced features hardly likely to lead to successful results in the hands of modern builders, who have completely lost touch with the tradition which apparently proved so successful a guide to our forefathers."

One of the best of the numerous modern German plans given in Mr. Unwin's book is that for Kufstein, reproduced overleaf [fig. 1].

The opening words of chapter iii. will illustrate the author's intention of maintaining a sympathetic attitude towards both schools of town planning:—

"We can hardly have examined the many different town plans referred to in the last chapter without realising that in spite of their great variety they fall into two clearly marked classes, which we may call the formal and the informal, and that there are to-day two schools of town designers, the work of one being based on the conviction that the treatment should be formal and regular in character, while that of the other springs from an equally strong belief that informality is desirable. From the views given of both types of town we shall almost certainly agree that a

high order of beauty has been attained by each method, for although our personal preference may lean strongly to one or the other type, there will be few who will not admit great beauty in many of the examples of its opposite. We are all sensible of the beauty of such towns as Oxford and Rothenburg, where hardly any lines are straight, any angles square, or any views

while the other school is known by the title 'formal,' which describes its work.

"The former school, as its name implies, bases its work on the admitted beauties to be found in landscape scenes. Finding little or nothing of formality in wild nature, it rather rashly assumes that formality in garden work is unnatural, and the less intelligent

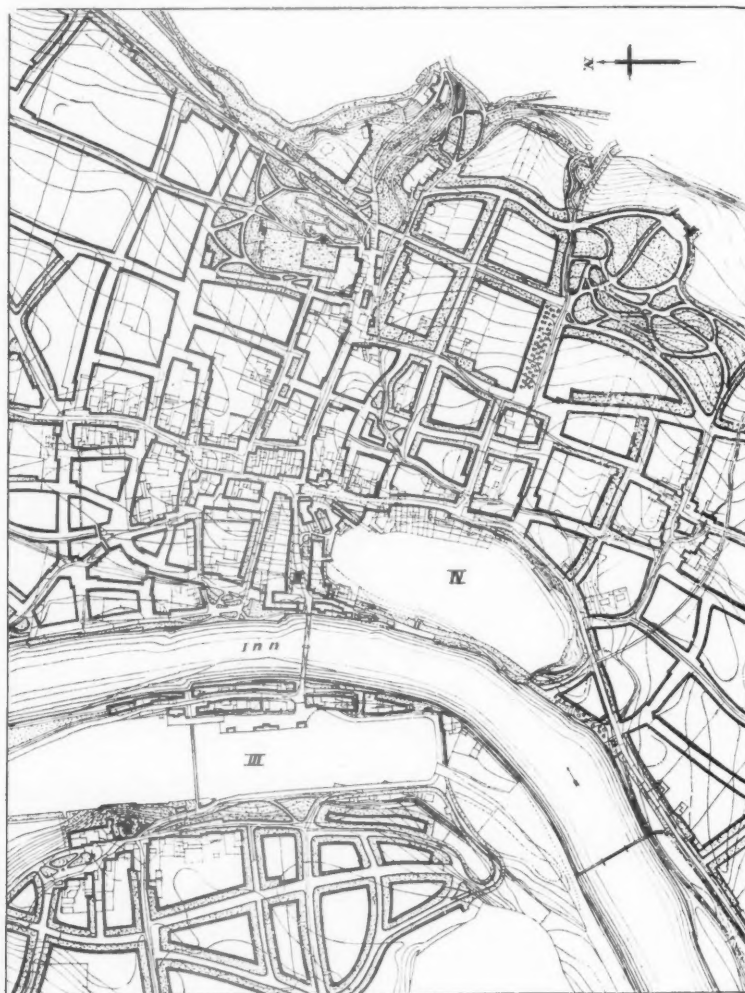


FIG. 1.—GENERAL BUILDING PLAN FOR THE TOWN OF KUFSTEIN BY HERR OTTO LASNE, ARCHITECT.
I. Ober-Stadtplatz; II. Unter-Stadtplatz; III. Railway area; IV. Festa Geroldseck.

symmetrical, but we are alike impressed by the formal parts of Paris, Nancy, or Copenhagen, with their straight streets, regular squares and sky-lines, and symmetrical pictures.

"In this country we are, perhaps, more familiar with two schools in the sphere of garden design: the landscape school representing the devotees of informality,

section easily passes from such a doubtful premise to the even more doubtful conclusion that the avoidance of formality will produce the natural.

"The landscape school has taught us the importance of careful study of the site and its possibilities, a reverence for the existing natural beauties to be found upon it; it has taught us the pleasure to be derived

from a wide outlook, the homeliness to be produced by simple treatment, the effect of contrast between enclosed spaces and spaces commanding wide views; while from the formalist we have learned how all these effects may be obtained through the medium of beautiful formal design. The formalist needs to remember that his design is subordinate to the site, that the undulation of the ground and the presence of natural features of beauty worth preserving will frequently require some departure from the regularity of his treatment. His formalism must be regarded as a method of carrying out definite aims, and not as an end in itself justifying either the destruction of existing beauty or the creation of formality for its own sake."

Another paragraph in the same chapter sets forth very clearly the problem before the town planner:—

"If the designer is to go to work in a right spirit, he must cherish in his heart a love for all natural beauty, and at the same time have always in his mind a clear appreciation of the beauty of the definite design which he seeks to develop. His regard for a type of beauty which it is beyond his power to create will cause him to approach his site with reverence, will fit him to receive from it all the suggestions which it has to offer. It will help him to realise the importance of incorporating his design with the site, and of so arranging his scheme of laying out that it may serve as a means of harmonising his buildings with the surrounding country. It will save him from rashly destroying trees or other existing features which, with care, might be preserved and incorporated in his design. At the same time, his belief in the rightness and the importance of definite design will prevent him from sacrificing it unduly to quite minor features of the site, which, however charming they may be in their present state, may either lose their value in the new conditions to be imposed, or may be of less importance than the completion of the scheme."

Chapter iv. summarises the essential studies comprised in the city survey as a necessary preliminary to the design of town improvements or extensions; the topographical, climatic, social, commercial, and other conditions are pointed out as requiring careful study, and a plea is put in for some homogeneity in architectural treatment and in the use of materials.

In chapter v., dealing with boundaries, the author's study of mediæval cities leads him to the following conclusions:—

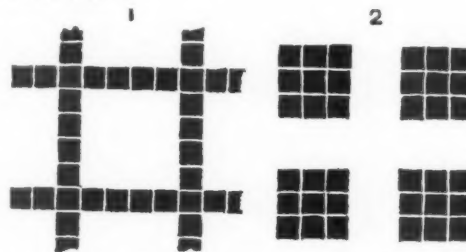
"There can, however, be little doubt that it is possible to set a limit to the size to which a town shall extend continuously without some break, some intervening belt of park or agricultural land; and this at least it is most desirable to secure. Thus we may derive useful lessons from the beautiful towns of other lands and other days, not seeking to copy their features, but finding the reasons which gave rise to them and gathering some suggestions which may in turn help to beautify our own cities. Though we shall not copy the fortified wall of the old city, we may take from it a most pregnant suggestion of the value of defining and limiting towns, suburbs, and new areas generally. This may be done in many ways. In numerous continental towns which have outgrown their fortifications

or where the changing character of warfare has rendered wider rings of ramparts needful, the removal of inner rings has given an opportunity to replace them by wide boulevards, avenues, or belts of park land, which do to a large extent maintain the break and the definition of the old wall. . . .

"In large towns or areas it would be desirable to secure wide belts of park land, playing fields, or even agricultural land. In any case, we should secure some orderly line up to which the country and town may each extend and stop definitely, so avoiding the irregular margin of rubbish-heaps and derelict building land which spoils the approach to almost all our towns to-day. These belts might well define our parishes or our wards, and by so doing might help to foster a feeling of local unity in the area. As breathing spaces, they would be invaluable; as haunts for birds and flowers, and as affording pleasant walks about the towns, free from the noise and worry of modern street traffic, they would give endless pleasure, and would in a very true and right way bring into the town some of the charms of the country. It is not an easy matter to combine the charms of town and country; the attempt has often led rather to the destruction of the beauty of both. A certain concentration and grouping of buildings is necessary to produce the special beauties of the town, and this is inconsistent with the scattering of buildings which results from each one being isolated in its own patch of garden; but it is not inconsistent with the grouping of buildings in certain places and the provision of large parks or gardens in other places. If we are to produce really satisfactory town effects combined with the degree of open space now thought advisable, we must work on the principle of grouping our buildings and combining our open spaces, having areas fairly closely built upon, surrounded by others of open space, rather than that of scattering and indefinitely mixing our buildings and our spaces."

Attractive as the picture appears it may be doubted if the adoption of such a scheme would not result in the frittering away of the area available for useful parks.

The accompanying diagrams show: (1) Mr. Unwin's "reticulated" method, and (2) the same proportion of open space gathered into concentrated blocks.



1. Back shows in diagrammatic form open space on "reticulated" plan.

2. Equal area concentrated in detached parks.

Fig. 2.

Even apart from this objection it may be regarded as a doubtful solution of the problem of the

design of a great city to subdivide its outskirts into a number of small ones.

In several respects this section might have been treated in a broader spirit.

Chapter vi. opens with a comprehensive discussion of the advantages of central grouping and open

spaces that will meet with general approbation, leading on to the question of the design of enclosed *places*, following the general principles laid down by Camillo Sitte. The illustrations to this portion are of exceptional interest. Mr. Unwin follows this author in insisting on the enclosed effect in the *place*,

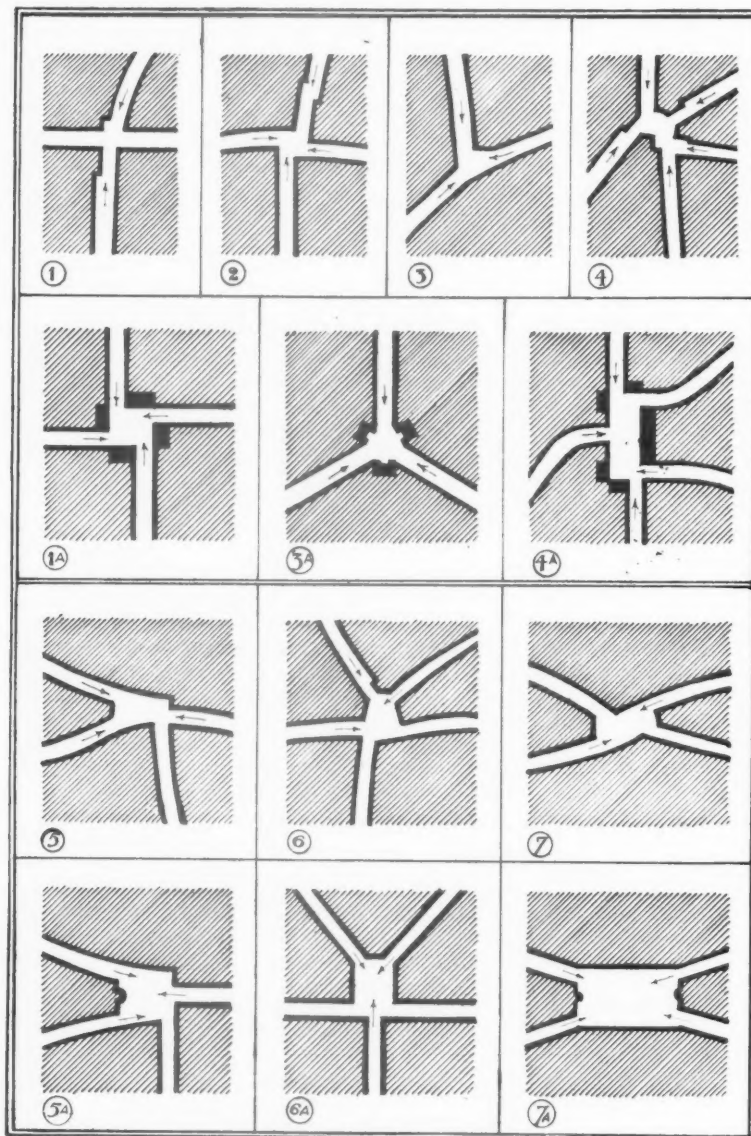


FIG. 3.—SKETCHES OF VARIOUS ROAD JUNCTIONS.

Nos. 1 to 7 show irregular junctions as found on many modern German town plans. Nos. 1A to 7A show more regular types of road junction, securing much the same result in the way of closed street views.

and evidently attaches less importance to the opposite view that it may be desirable for the place and its monuments to dominate and form part of a view looking up adjacent streets and avenues.

The plan of the town square at Letchworth shows how the advantages of both methods may be to some extent obtained [fig. 6, p. 16].

Chapter vii., "Of the Arrangement of Main

Roads," sets out with a *résumé* of the views of Sitte and Stübben, and includes a reference to Hénard's "Carrefour à Giration."

Mr. Unwin rightly distinguishes between the qualities of the road plan best suited to traffic and those affording the best sites for buildings, and points out the necessity of conceding something from the one point of view or the other.

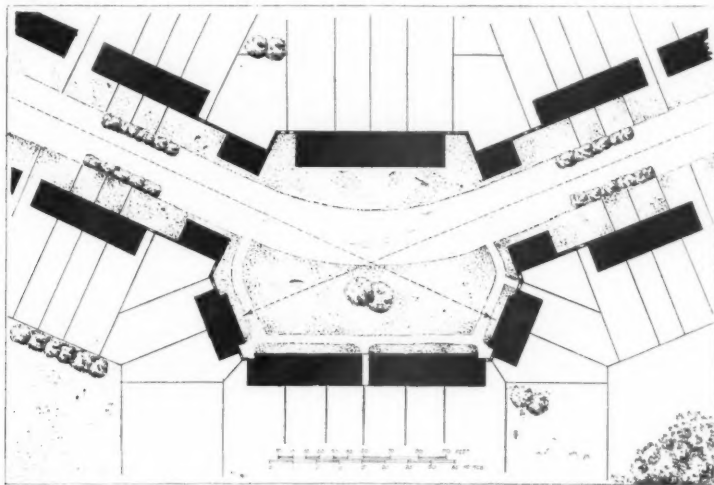


FIG. 4.—ARRANGEMENT FOR BEND IN A ROAD, WITH TERMINALS AND BUILDINGS DESIGNED TO FRAME AND DEFINE THE STREET PICTURES.

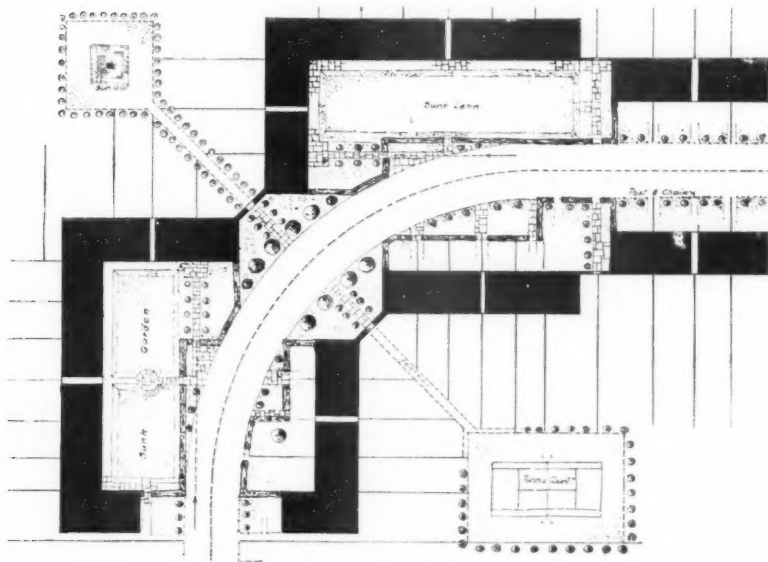


FIG. 5.—GROUPS OF BUILDINGS DESIGNED TO MAINTAIN SQUARE ROOF LINES ON A CURVING ROAD.

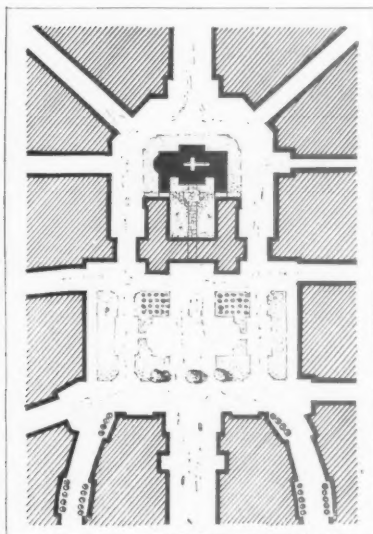


FIG. 6.—TOWN SQUARE AT LETCHWORTH.

He gives an instructive series of plans and views of street lines and connections [fig. 3]. The chapter closes with some sound advice on the laying out and planting of gardens and open spaces.

Chapter viii., on Site-planning, deals with the

subdivisions of the area left between the more important roads, and includes a careful investigation into the relative merits of various aspects for dwellings.

Chapter ix. deals with the allowance of area for buildings, and the best arrangement for these and the plots on which they stand. The harmony of the lines of the buildings where roads are curved receives careful attention. The accompanying plans are selected from a number illustrating typical cases [figs. 4 and 5, page 15].

Chapter x. maintains the desirability of harmony in the general character of buildings if their effect as a whole is to be satisfactory; a good example of this is reproduced below [fig. 7].

Chapter xi. deals with the advantages of co-operation in site-planning.

The plan of Wells introduced on page 380 might be used to illustrate a piece of unconscious town-planning in the action of the principal inn-keeper, who pulled down two houses in Sadler Street in order to open up a delightful view of the cathedral from his hotel.

Chapter xii., "Of Building By-laws," deals principally with their defects as regards suburban areas. Some notes might have been added on the injurious effect our present building regulations have on the architectural character of our more important streets.

Attention may be drawn to the excellent bibliography with which the book closes; in fact this



FIG. 7.—ROTHENBURG: VIEW SHOWING GENERAL HARMONY OF BUILDINGS.



FIG. 8.—CHICAGO: PLAN OF A COMPLETE SYSTEM OF STREET CIRCULATION AND SYSTEM OF PARKS AND PLAYGROUNDS, PRESENTING THE CITY AS AN ORGANISM IN WHICH ALL THE FUNCTIONS ARE RELATED ONE TO ANOTHER.
Reproduced from Messrs. Burnham & Bennett's *Plan of Chicago*.

work throughout shows evidences of the comprehensive character of the author's studies; and, if one would have liked to see some branches of the subject dealt with more fully, it must be admitted that this could not reasonably be done without either enlarging the book or excluding other matter of equal interest.

CHICAGO REPORT.

The prevailing note of the Report on the future of Chicago, by D. H. Burnham and E. H. Bennett, is undoubtedly courage. The location and development of this great city have been dictated by purely commercial considerations, and its site compares most unfavourably with those of other large towns when considered from the æsthetic standpoint. A widespread plain, with but the most trifling variations in its level, traversed by two or three meandering streams hardly large enough to define themselves amid the surrounding flats, a lake front tame in its lines, and never a hill or promontory to hold the eye, offers, one must admit, but poor material for the work of the town planner. Yet here we find two men, with the hearty and enthusiastic support of their leading fellow-citizens, setting gallantly to work to show how this great aggregation of life and industry can be housed in a manner equal in dignity and convenience to any that may be met with in the noblest cities of Europe.

It is gratifying to all sincere students of kindred problems to note the thoroughness with which the task has been handled. It may be that we shall not all agree with the exact lines adopted, or even with all the principles enunciated; but it must be borne in mind that in considering such an enormous area, probably a greater one than is free to be dealt with by any other city, only the simplest and clearest lines can be laid down; the elaboration of detail would confuse the issues and destroy the impression it is desired to make on the citizens as a whole. Thus the rectangular system on which Chicago is laid out is frankly accepted and adopted for future developments. Its practical advantages of simplicity and convenience in building are doubtless felt to outweigh, on an absolutely level site, any artistic defects it may possess. This system is supplemented by good thoroughfares on radial lines, and one large encircling boulevard linking up the more important inner parks [see the accompanying plan, fig. 8]. A comprehensive series of outer parks following the principal river valleys is also in course of acquisition, and an extensive scheme is proposed for the improvement of the water front.

The Report deals comprehensively with land and water transport, and contains numerous suggestions aiming at the entire remodelling of the passenger and freight lines and drastic modifications in the present shipping and lighterage methods. All the suggestions under these heads seem to be most carefully reasoned out, and bear the impress

of systematic study. Perhaps the purely æsthetic portions of the work appear by comparison to be dealt with in a more sketchy fashion, but allowance must be made for the difficulty of handling a scheme on this gigantic scale in full detail at its earlier stages. The more important centres are illustrated by suggestive sketches, which may fairly be regarded as suitable starting-points for more detailed designs.

The Report closes with a note as to the legal powers, which demand extension in some directions, and with a brief outline of the financial aspects of the case, which conveys the impression that the present limited borrowing powers will only admit of the suggested improvements being carried out very gradually.

H. V. LANCHESTER [F.].

A CHAPTER IN EVOLUTION.

A History of Architectural Development. In three volumes. Vol. II. Mediæval. ("The Architects' Library" Series.) By F. M. Simpson, Professor of Architecture in the University of London. With 257 illustrations. 8s. Lond. 1909. Price 21s. net. [Longmans, Green & Co., Paternoster Row, E.C.]

Professor Simpson's Vol. II. of his *History of Architectural Development*, which has been looked forward to with interest since the publication of his first volume, comes as a welcome addition to The Architects' Library issued by Longmans. The volume is entitled "Mediæval"; but under this title, as the Preface tells us, ecclesiastical architecture only is dealt with, secular buildings being barely mentioned. Convenience, no doubt, dictates this arbitrary limitation in the use of the title—one might say this appropriation of the title, for no one, of course, knows better than the author how unseemingly it would be, viewing the building-work of the Middle Ages as a whole, to define Mediæval Architecture as Church Architecture. To trace development in one class of structures only may make for simplification in a complex inquiry, especially if this class happens to afford a good choice of examples; still, it seems a pity, for want of a few premonitory words in a handbook for students of architecture, to leave more of these students than need be to the chance of growing up with the notion that, in the history of mediæval building-work, it is only the church building which counts as architecture. The builder's calling is as available for secular as for sacred needs; and it rather takes one's breath away to find, in a history of architectural development, the whole of the secular building-work, comprising such items as the castles, the colleges and the town halls, the belfries, the houses and the bridges, deliberately left out of account. So one-sided a view of a great subject is unexpected in a professedly complete work of reference for architects, even though this may not claim to be more than an introduction. There is still need to teach how much greater a thing even

han church architecture was mediæval architecture.

The first half of the volume, we are told, treats in detail of the parts of churches, the second of the churches themselves. This division of the volume into two halves duly appears in the lists of contents and of illustrations, but in the text itself no indication is given of any such division into Parts. Save in a few pages of Introduction, the thread of history from the previous volume of this series is not here taken up until chapter ix.; as the author puts it: "a consideration of actual examples follows the detailed analysis of their parts. In other words, the grammar of Mediæval Art precedes the compositions in it." Whatever authority there may be for such handling of the subject it has the effect, in this case, of inverting the due order of things, seeing that the work is entitled a history, not a grammar, and its aim is stated to be to trace the development of architecture through the planning, construction, materials, and principles of design of the buildings described. It would seem only fair to have let us trace the main story, as told by the planning and constructional systems exemplified in the last fourteen chapters, before having first to get through the detailed analysis of parts and features comprised in the earlier chapters. We should then be keeping to the course in which the conception and development of the architecture in question has actually proceeded; and this course of evolution cannot be pressed upon the attention of the student of architecture too early.

As it is, instead of our finding the compositions arranged in continuous, historical sequence with those in the previous volume, we have the history interrupted by eight chapters of what the author calls grammar. He himself seems to see necessity for a few words of introduction in chapter i., though he confines these to remarks "regarding the sectional ordinances of churches." Then, taking in order the chapters dealing with parts and features, he gives us, in chapter ii., arch development, followed, not by vaulting, as might be expected, but by columns, piers, caps, and bases in chapter iii.; walls and buttresses, in chapter iv., lead on to development of windows in chapter v.; only then comes vaulting in chapter vi., succeeded by towers and spires in chapter vii.; whilst decoration, sculpture, and stained glass close the series in chapter viii. After all this we are brought, in chapter ix., to the consideration of the development of church plan in France and Germany from the ninth century onward, at length resuming the thread of the story from Vol. I. The development of church planning through Germany, France, Italy, and more particularly England is pursued in chapter x. Next come five chapters entitled "Romanesque"—in Italy, in Germany, in Southern France, in England, and in England and Normandy. "The Cathedrals of Northern France" is the title of chapter xvi., and this is followed by five chapters on "Gothic Architecture"—in Southern France;

in England and Scotland; in Germany, Belgium, and Holland; in Italy, and in Spain. The final chapter, xxii., lands us home again in England, to the consideration of our parish churches and timber roofs.

The structural system of the volume being thus indicated, it remains to see how the design works out. The book is, at any rate, on an intelligible plan, and can be used to teach from, the material embodied in it being arranged in definite order available for serious study. The writing is unsensational and without embellishments; it is neither gushing nor smart, and is not overweighted by too formidable an array of plates and figures. The illustrations, which are clear and workmanlike, appear to be introduced simply for the good, old-fashioned purpose of elucidating the adjacent text, and are mostly arranged in reasonable proximity to the references made to them. Without parade of information or the least suggestiveness of the illustrated catalogue, the book steers fairly clear of petty questions of nomenclature that tend rather to darken than to enlighten concerning the real issues. There is no fine writing or sentiment, no undue insistence on fancy names and catch-words, no too obvious attempts to push pet theories. Although necessarily a very condensed sketch of what was accomplished in the way of church-building in Western Christendom through the six centuries or so covered, this is a genuine attempt to read the history in the fabrics of the buildings remaining to us.

"The key-note of mediæval art is arch construction; without it the large floor-spaces, necessary for congregational and ritual requirements, could not have been covered in a sound and satisfactory manner," says Professor Simpson; recollecting next moment that timber roofs were employed to some extent, especially in England, Germany, and Italy—no small reservation when we come to think about it. His concluding chapter emphasises this point. Carpentry indeed had its place in mediæval architecture; of the English, at any rate, it would be hardly an exaggeration to say that they have proved themselves a nation of carpenters. From before the days of Alfred down to within living memory we had built our ships of timber; and well into post-mediæval days our houses too, over wide tracts of country, were mainly framed in oak. The timber-framed roofs of our churches, our halls, and even our barns, remain to be counted amongst the achievements of mediæval architecture. Assuredly these strike a note in the chorus of mediæval art without which the harmony would be incomplete, be the keynote what it may be. The shaping of the arch, varying as time passed, offers a subject for the investigator given to classification. Of more significance even than the shape of the arch was the constructive principle of subordination in it of orders or concentric rings, which was so thoroughly worked out in mediæval building. This, and the consequent membering of capital, pier, and

base in alliance with the arch, is clearly described and shown in chapters ii. and iii.

Buttressing, which so largely developed out of the necessities of vaulting, comes in the book, as we have noticed, before vaulting itself, and gets classified with walling in chapter iv., in which chapter also we find something of plinths, string-courses, and parapets. The function of the wall-buttress, as a strengthening prop and thrust-resister—running up eventually into the pinnacle—is duly expounded with illustration in this same chapter; but for the development and function of the flying-buttress we are inevitably referred to chapter vi., in which vaulting is considered. Thus the dissociation of arch from vault involves the severance also of the two great classes of buttress. Between them comes window development in chapter v. Herein the steps by which the grouping of window openings and wall piercings led up to the complete traceried window—one of the chief glories of mediæval art—are briefly but clearly set forth.

Vaulting is described by the author as the most characteristic trait of mediæval architecture, yet it is recognised by him as being by no means universal in church building. In this chapter vi., one of the most important in the volume, we get a good general survey of the vaulting problem as solved in the course of centuries by the builders of the Middle Ages. Questions which have been the subject of rather recent controversy are touched on—questions of still unexhausted interest, and inviting enough to anyone with sufficient hardihood to rush in. Inseparable from the subject of vaulting is that of the introduction of the pointed arch—an old building form now put to new purpose by masons of inventive mind who found themselves confronted by a practical difficulty which they strove to overcome. Supposing these masons could have been told that, in consequence of their action, they were thereafter going to be credited with having led up to a change in the very nomenclature to be invented and applied by writers of a later day to their building work—would not this taking of “but a single step over an invisible line”—to adopt Professor Lethaby's happy expression—have struck them as a matter too small to stand talking about, too trivial to hold the attention of men with work to do?

The subject of chapter vii.—viz. Towers and Spires—is one of unfailing attraction to students of mediæval architecture; and of this subject the chapter affords a fair sketch, so far as it goes. It hardly goes so deep as might be wished. The question of the central tower, for instance, is so intimately bound up with that of the cross-planned church, the prototype of our mediæval cathedrals and important abbey churches, that one would have welcomed some more explicit account of the origin and development of this feature, the lantern raised aloft over the midst of the fabric. For that, however, we have to search through the former volume and the later chapters of this one.

Part I. is concluded by chapter viii., treating of

Decoration, by chisel and brush, including inlay, mosaic, and stained glass: a very wide field in which to trace out development from earlier to later forms. Yet, without such chapter, a History of Architectural Development would sadly lack finish. For a perusal of this chapter reminds us that the mediæval builders were the inheritors of fine decorative traditions—traditions as old as architecture itself—and that our calling-up of the bare forms alone of their structures may afford us but a feeble picture of what they really made of their works, or meant to make of them, the interiors especially. How many a great church, for instance, must have been conceived of, from its commencement, as a great decorative scheme, to be realised by brush and chisel in a permanent structure; with the design of which the idea of its decoration, as a vehicle for teaching no less than as a mode of adornment, was indissolubly bound up.

The remainder of the volume—viz. Part II, the history proper, in fourteen chapters—covers the development of church structures from where the subject was left in Volume I. until the end, which, in this country, the author appears inclined to put at a late date indeed. “In fact,” he says, “the Gothic spirit lingered in England until—strange irony of fate—it was destroyed by the movement in favour of a Gothic revival.” Accordingly, it seems that the next volume, in preparation, entitled *Renaissance*, will come, so to speak, as an overlap in our island story. Thus must the design work out, of chopping up history of architecture, according to accepted rule, into neat lengths, labelled and ranged in certain order under titles and chapter-headings. By maintaining under these chapter-headings the regulation division in mediæval building history, between work that is called Romanesque and work that is called Gothic, the author helps, in effect, still to keep up a verbal barrier erected only by nineteenth-century writers of books about the work, not by men who did it. It is true, these terms are admitted merely in accordance with convention, apparently, since in the very first chapter we were told that “no greater mistake can possibly be made than to suppose that a hard-and-fast line separates Romanesque and Gothic architecture; they are not two independent and separate styles. In the chapters which deal with the parts of buildings no division is made between Romanesque and Gothic, because none exists.” Another survival from mid-nineteenth-century days crops up in due course—viz. that remarkable fiction, the so-called Transitional Period, which must surely have been designed with the object of reconciling architectural book readers, brought up on the doctrine of *The Periods*, to the hard fact of masons having chosen to build themselves round arches and pointed arches in the very same piece of work. Transitional, to be sure. As though there were anything but transition from beginning to end! However, one result of the arrangement of the chapters in Part II. of this book is that Early Romanesque in England and Romanesque in England and Normandy get completely

separated from Gothic architecture in England and Scotland, and this last, again, by several chapters, from English Parish Churches. This somewhat unfortunate decree of separation, on paper, may rather confuse the general idea of the history for simple-minded inquirers into the facts. After all, to an investigator of the facts it really matters little by what names building work of the past may now be called; what was the work done, and when was it done? are the questions that do matter. Familiarity on the part of the student with modern nomenclature of work done in the past and actual knowledge of the work itself may go together, of course, but they are not inseparable.

Whether what may be termed the semi-geographical ordering of these chapters on the history of mediæval ecclesiastical architecture affords quite so true a picture of the subject as a whole as could have been given by unfolding the tale in closer chronological sequence, paying less strict regard to territorial considerations, may be an open question. The continuity of the story, at any rate, might have been better maintained in some respects than it has been. Conceivably the promise of the title might have been none the less well fulfilled, and a no less thorough realisation of the unity of the subject have been secured, by keeping more to chronology than to geography in the grouping of the subject-matter throughout. But, to reconcile the conflicting claims of time and of locality must be a standing difficulty to the writer of history; and maybe it is easier to raise a question as to the method employed in a particular case than definitely to indicate a better one, and say exactly how it might be applied in an extended investigation, such as this.

We do not always fully appreciate the magnitude of the task of obtaining and presenting any clear and comprehensive bird's-eye view of a whole wide-spread field of architectural development, such as this volume comprises, of getting to see the vast, complex movement in its continuity—as a pageant—and of then condensing it all, for the enlightenment of students, into a concise and lucid narrative. To accomplish this and to embody in a single volume such a survey of mediæval architecture in Western Europe including the British Isles—though it be of the church architecture only—is really an immense undertaking, calling at once for broad vision and for deep insight; and Professor Simpson is entitled to generous recognition from fellow-students of architecture for this contribution of his to our literature on this great subject.

Some points of detail in the book call for notice; mention of a few only must suffice. In England the pointed arch was not used constructionally before 1140, we are informed. The truth of this statement is subject, as the writer virtually admits, to the dating of the Durham nave vault being proved to be some ten years later at least than anyone has succeeded in proving it. Concerning

Durham Cathedral we find him seemingly inclined to commit himself to a reading of work there at variance with generally acknowledged authorities on this structure. But good men before him have gone astray over Durham. In England, we are further told, the art of brickmaking had died out since the Roman occupation, and was not reintroduced until the fourteenth century. This is hard to reconcile with the thirteenth-century moulded brickwork at Coggeshall, Essex, to name one instance. As an exception to the statement in the text that "in Romanesque windows the lights are seldom more than thrice their width in height," the east window lights of Buildwas Abbey Church are cited, in a note, as being nine times their width in height. The explanation why this is an apparent exception is not given—viz. the simple one, that these lights were originally in two tiers of triplets, centering light over light, and that they were subsequently converted into a single tier of three tall lights by just cutting out the masonry from the sills of the upper triplet down to the heads of the lower—evidence of which is quite clear in the work, the springing-stones of the lower window arches having been left in position. The allusion to the churches of Barfreton, Kent, and Adel, Yorks, as having been built long before St. Bernard became a power, sounds questionable. The following appear to have escaped the proof-reader, viz. *Flamard*, *Burton-on-Humber*, the pre-Norman church of *St. Martin*, at *St. Albans* and *Isle de France*.

In this volume no list is given of books of reference, as there was in the last; but in an Appendix we find a Table of Dimensions of Typical Churches, grouped under various heads to illustrate differences in scale and proportion. Whatever may be the precise value of such a table, as an aid in tracing development, this value would be enhanced not a little if there could be added a supplementary list showing, as nearly as can be determined, the chronological placing of the examples. It seems rather a small thing to be able to read merely the lengths and widths and heights of selected churches, to compare their relative sizes only, without at the same time being enabled to compare their relative ages; which example exceeds which in certain dimensions, may be a matter of some consequence; which precedes which in order of execution, may be a point of vital import in the history of architectural development.

It is pleasant and helpful to have all the church plans in the book consistently turned in one direction—with their east ends to the right hand. One could wish that more of these were shaded, to explain structural growth, after the manner of that given of Canterbury Cathedral, from Professor Willis's book. To read structural development in individual buildings is an early step in the study of architectural development on a wider scale; and this brings us to a matter that closely touches the student of architecture who, not despising book-

knowledge, yet tries to read his history also from buildings themselves. Directly he begins to examine mediæval buildings he finds himself confronted with the outstanding fact that a very large proportion of examples have grown into shape, as we see them, by degrees, and through a course of time. That is to say, we frequently do not see the buildings as complete designs, but incomplete and complicated by expansion—or, perhaps, contraction. Their life-history has to be read. It is this that often renders the study of mediæval architecture from actual examples so bewildering to those who are uninitiated in the practice of building, and puzzling enough even to such students as are able to comprehend the processes of grafting on to and remodelling existing fabrics. References, of course, are made in the text to the fact of structural growth being evident in many of the examples; but in most instances the plans given are printed solid black throughout, notwithstanding. The teaching value of a plan must be raised by every added item of information that can be clearly conveyed on it, and the indicating of work of various dates in the building may prevent misreading and the drawing of false deductions. When we note how much misconceived designing of to-day is traceable to misreading of work of the past we cannot overlook the importance of trying by all available means to secure true reading, if only on this account.

That some of the plans figured in the book do not agree in various particulars with plans of the same subjects published elsewhere, may be no reflection on those here given. How rarely do published plans by different draughtsmen, purporting to illustrate identical buildings, agree in telling quite the same story! Nor does this apply only to plans. We still sadly need to have the majority of existing examples of old work faithfully rendered for us by authentic scale-drawings, as a basis for our studies in architectural history. Herein lies a field of architectural training. Learning crystallised into chapters and paragraphs of text-books can never supply the place of personal investigation of actual examples of building-work, in the training of architectural students, any more than can the study of the best of text-books take the place of dissection in another branch of human knowledge. Our hope for the future of the study of architectural history must mainly lie in the possibility of there arising a body of building-students, rightly trained in the way to learn by observation and comparison, who, as faithful investigators, may be able, by means of the searchlight of their ordered knowledge and acquired insight, to throw for us beams of light on the work of the past, illuminating dark parts and places in it, so that we may discern and read more and more of what was done, getting to see the true course of evolution, and thus attaining by degrees to an ever-clearer understanding of the real history of Architectural Development.

WALTER MILLARD [A.]



9 CONDUIT STREET, LONDON, W., 6th November 1909.

CHRONICLE.

London County Council Architect's Department.

Since the duties of the London School Board were transferred to the Education Committee of the London County Council, the question of re-organising the work of the Education Architect's department has frequently been under consideration by the General Purposes Committee of the London County Council. The Committee recently reported that, after discussing a motion that a separate architect for educational purposes should be appointed, which on being put to the vote was lost, they decided that a sub-committee should consider the possibility of appointing an architect to discharge the duties of the Superintending Architect, and a separate architect to supervise the Council's architectural work. The sub-committee considered the matter, and reported that in their opinion it would be undesirable that the statutory and architectural work should be performed by different officers. At the request of the sub-committee the Superintending Architect prepared a report as to the methods by which he would undertake the supervision of the Council's educational architectural work in addition to his present duties. His proposal was to create a section, in the charge of an assistant architect, to perform the duties before carried out by the department of the Education Architect. To this officer the Superintending Architect would, while not disturbing the basis of this organisation, by which ultimate responsibility for the efficiency of the work must be borne by the head of the department, delegate certain work, apart from questions of principle, staff, departmental control, uniformity in methods of construction, and contingent action with other sections of the department. The Superintending Architect further stated that it would be his aim from the outset to disturb as little as possible consistently with efficiency the present organisation of the Education Architect's department, so that the work might run on without break or hindrance. The sub-committee reported that after very full consideration they were satisfied that the interests of the Council would best be served by

conforming to the principle which has before governed the formation of the several departments of the Council's service—namely, of allotting to one professional department the work which usually falls to that profession. They accordingly recommended that the educational constructional work be placed in charge of the Council's Architect. The General Purposes Committee endorsed this view, and at the meeting of the London County Council last Tuesday their recommendation was brought forward that, in view of the retirement of Mr. T. J. Bailey, the Education Architect, at the end of the year, the educational architectural work be placed, as from January 1, 1910, under the charge of the Superintending Architect of the Council, and that the staff of the Education Architect's department be likewise transferred.

Mr. W. H. Key, Chairman of the Building Subcommittee of the Education Committee, moved as an amendment that the recommendation be referred back to the General Purposes Committee, with instructions, after conference with the Education Committee, to report as to the appointment of one chief officer to have control of the whole of the educational architectural work of the Council. Mr. Key read a manifesto signed by several London architects. The document stated that it was most undesirable that the structural and statutory architectural work of the Council should be carried out by one official, and that the evil would be greatly aggravated if the structural work of the Education Committee were thrown upon the department. That view, they believed, was also held by the majority of architects who had the future of London buildings at heart. The qualities which were required for the statutory work were not those which should be essential for the official having the design of the Council's various buildings under his charge, and they believed that the dividing of the work of the Council's Architect was the proper solution of the difficulty. The manifesto further stated that were not the meeting at which the protest was to be made so imminent its promoters believed that it would have been possible to have laid before the Council a formidable petition from architects bearing out this view.

The amendment, after a protracted discussion, was defeated by 62 votes to 33, and the General Purposes Committee's recommendation was then agreed to.

The Proposed "St. Paul's Bridge."

The Bridge House Estates Committee of the Corporation have submitted to that body a report relating to bridge accommodation in the City. In July last the Committee recommended that a new bridge should be constructed at an estimated cost of £1,646,983, and that the gradients of Southwark Bridge should be improved.

After that recommendation the Committee were instructed to reconsider the matter and to submit

a further report. This they have now done, and on the question whether a new bridge is wanted they quote from the report of the Royal Commission on London Traffic. The Commission advocated the construction of two main avenues through London—one from east to west, and the other from north to south. Such a proposal involved the erection of a new bridge. The Bridge House Committee suggest the use of the thoroughfare leading from the General Post Office to Islington and Holloway.

The Committee, in re-presenting their report on the same lines as before, say that the suggested new bridge has been altered so far as the southern side is concerned. This alteration gives a straighter approach, but will result in a gradient of 1 in 40 as compared with their former plan of 1 in 45, and will make it necessary to raise the level of Southwark Street. They consider that the schemes which they suggest are the best means of dealing with the subject, and they are strongly of opinion that the Corporation should undertake the construction of a bridge out of the Bridge House revenues. They recommend the construction of a new bridge at a cost of £1,646,983, and they suggest that Southwark Bridge should be reconstructed at a cost of £261,000.

The report is signed by the Chairman (Mr. Deputy Algar) and 24 members of the Committee, one of whom, however, is opposed to the expenditure on the reconstruction of Southwark Bridge. A member of the Corporation has given notice of an amendment to reject that portion of the scheme which provides for the erection of a new bridge.

The Southwark Borough Council has decided to forward a copy of a report by the town clerk and engineer to the Bridge House Estates Committee with reference to the erection of the proposed new bridge and the widening and improvement of Southwark Bridge. The report suggested that the City Corporation, in making the new road to the new bridge, should provide for a widening of Union Street, between Great Guildford Street and Pepper Street, so as to secure a better approach to and from the Parcel Post Office in Orange Street to the new road. Also that definite assurances should be obtained from the City Corporation that the work of widening and improving Southwark Bridge would be immediately proceeded with on the completion of the new bridge and approach road.

The Re-erection of Crosby Hall.

The London County Council, at their meeting last Tuesday, confirmed a preliminary agreement which had been arrived at between the Local Government, Records, and Museums Committee of that body and the University and City Association of London (Limited) for the re-erection of the fabric of Crosby Hall on land adjoining More House, Chelsea. The agreement provides that the

Association shall convey to the Council a freehold site, and shall enter into a building agreement for the re-erection of the hall on such site, and for the re-erection on the adjoining land of buildings for collegiate purposes. The Council will grant the Association a lease of Crosby Hall when re-erected for 500 years at a ground rent of £1, and will also grant a lease at £140 a year for the same period of the adjoining land. The hall will be open free to visitors during specified hours daily. The Association, however, will have power to close the hall temporarily for the purpose of exhibitions. The foundations of the building have been already laid, and it is understood that within two or three weeks the actual fabric will be in course of erection.

The Statutory Examinations.

Examinations of Candidates for the offices of District Surveyor under the London Building Act, and of Building Surveyor under Local Authorities, held by the Institute pursuant to Statute, took place on the 14th and 15th ult. Of the eight candidates admitted, the following three passed, and have been granted by the Council Certificates of Competency to act in the respective offices, viz.:—

For the Office of District Surveyor in London.

BAXTER GREIG [A.], 183 East Dulwich Grove, Dulwich, S.E.
JOHN HATTON MARKHAM [A.], 2 Gray's Inn Square, W.C.

Building Surveyor under Local Authorities.

REGINALD GUY KIRKBY [A.], City Architect, Bradford.

The Angel Steeple, Canterbury.

The Times of the 4th inst. publishes the following from Mr. W. D. Caroe, F.S.A. [F.]:—

An interesting matter, hitherto of conjecture only, but deserving of wider circulation than the columns of the technical journals, has just been finally set at rest in connection with the great supporting piers of the central tower of Canterbury Cathedral. The late Professor Willis was the first to suggest that the present tower piers—belonging in appearance to Archbishop Chicheley's work—might possibly enclose within them the original Norman tower piers of Lanfranc's construction. Some five years ago I gave grounds for a more certain belief in this supposition. Conjecture has now been made certain during the progress of the important work recently undertaken of repairing the somewhat ominous and now quite explicable fissures in the piers in question.

The present piers prove to be a shell of masonry, from nine inches to a foot thick, with the space between it and the Norman piers filled up with rubble. This rubble seems to be separated from the Norman work by a clear space about half an inch wide, as though a wooden core had been purposely used round the old pier and withdrawn as the new work went up.

It is obviously impossible to make any extensive exploration, but in the small space exposed the Norman work shows, curiously enough, no sign of whitewash or paint.

It is perhaps not generally known that in raising the present tower the mediæval builders with great skill kept the ancient tower in position and wove it in

with the new work. At the same time they executed the somewhat surprising feat of raising the level of the supporting arches about twenty feet. While sometimes apt to take undue risks, as in their method of constructing these composite piers, their engineering skill and daring was by no means contemptible.

The discovery of these original tower piers of Lanfranc, and the recent disclosure of the singularly interesting wall paintings, dating from Anselm's time, in the ruined Infirmary Chapel, add further interest to this remarkable fabric, and may serve to remind the faithful that the Dean and Chapter are still in need of many thousands of pounds to make secure and to hand down the Metropolitan Cathedral to succeeding generations.

Reinforced Concrete in Fire.

An interesting report on the fire-resisting qualities of reinforced concrete has just been made by an adjuster for an insurance agency in Chicago. A building of this construction at South Elgin, Illinois, used for the manufacture of drugs, was recently subjected to such a fire that a total loss was claimed. It was contended by the adjusters that the concrete floors and ceiling were not sufficiently damaged to warrant their demolition, but the owner claimed that the concrete had been weakened by the intense heat, about 60,000 lb. of drugs having been consumed. It was finally decided to test the building by putting a weight of 400 lb. to the square foot on the panels, and it was agreed that they should be held defective if they deflected more than three-sixteenths of an inch, that having been the original test made by the architects when the building was turned over to the owners. Tests were made of eight panels involved in the fire, and all of them showed considerably more than three-sixteenths of an inch deflection when only 250 lb. to the square foot had been placed upon them. The same weight was applied to other panels of the building not affected by the fire, and the deflection was shown to be less than one-tenth of an inch. As a result of the test a total loss was allowed on six panels and a compromise effected on two panels. It was held by the adjusters that had the building been of any other construction than concrete it would have been totally destroyed on account of the great heat engendered by the burning of the drugs and chemicals. The conclusion reached was that the weakening of the concrete was caused by the expansion of the steel reinforcement under the intense heat.

The Illuminating Engineering Society.

The opening meeting of the above Society will take place on Thursday, 18th November, at 8 p.m., at the premises of the Royal Society of Arts (18 John Street, Adelphi), when a brief report of the progress of the Society will be presented by the Hon. Secretary, and the Inaugural Address will be delivered by Professor Silvanus P. Thompson, D.Sc., F.R.S., the first President of the Society.

COMPETITIONS.

Warrington Elementary School Competition.

Members of the Royal Institute of British Architects are requested not to take part in the above competition.

By order of the Council,

IAN MACALISTER, *Secretary.*

26th October 1909.

CORRESPONDENCE.

THE R.I.B.A. SCALE OF CHARGES.

[JOURNAL, 25th September, p. 742; 16th October, p. 770.]

To the Editor JOURNAL R.I.B.A.,—

SIR,—Upon this subject I omitted to mention a point not without importance, and which appears to have been omitted also, probably from being overlooked, from the Institute Scale of Charges, that of a somewhat definite charge or charges for general correspondence and interviews. I am not referring of course to either correspondence or interviews which are necessary to carrying out a certain work, and which of course would be included in the Scale of Charges incidental to that class of work, but to both correspondence and interviews which take place over a variety of matters in giving advice to clients upon building operations generally, and to which there may be no specific issue. I made the acquaintance of an architect once—and, as I am writing impersonally, I will not mention any names—whose practice it was to charge five shillings for receiving and replying to an ordinary business letter, although some letters of course might take an hour or two to obtain the necessary information and a more extensive charge might then be made. I have forgotten what this man of business usually charged for an interview, but I think it might safely and reasonably be based upon a charge of one guinea per hour, so that an ordinary interview of fifteen or twenty minutes would be charged at five shillings. It is strange that this aspect of an architect's account, which looms so large in that of a solicitor's bill, should have escaped the attention of the R.I.B.A.; but if the Institute has the intention of applying to Parliament to legalise the charges of architects then it is highly essential that they should be as clearly defined as possible. As an illustration of this particular point a lady client called upon me from the country in the early part of the week before last and occupied two hours of the day from 12.30 to 2.30 discussing a building project, and made another appointment for the end of the week, when the heart of another day was spent upon the same project. No definite course of action resulting therefrom, what is the charge to be? Now as the Institute Scale of Charges does not respond in self-defence, then I think judgment must be entered against the R.I.B.A.

So that there are at least five important matters which require defining and clearing up before the R.I.B.A. makes any application for additional powers:

1. The charge for works not exceeding one thousand pounds; for which I have suggested a charge of ten per cent. for the first five hundred pounds, and seven and a half per cent. for the second five hundred pounds, and pro rata.

2. For works exceeding one thousand pounds: for the first thousand pounds as above, and for each subsequent thousand pounds of outlay six per cent., which is in accordance with the American system of the charges of architects.

3. For all structural alterations and additions to old buildings a uniform charge of ten per cent.

4. Working drawings and details, one and a half per cent., or pro rata if not complete.

5. Definite charges for ordinary interviews and correspondence other than those referable to one of the scale charges.

No doubt other matters, like the point brought forward by an Associate, require consideration, and when the Scale of Charges comes before the Institute for discussion, as it must, will receive the attention of the Institute.

The necessity for sub-contracts is too well known to call for discussion, and the responsibility should be brought right home for good, bad, or indifferent work, or for delays in connection therewith, upon the shoulders of the sub-contractor.

Yours faithfully,

A FELLOW.

"THE CHURCH ORGAN"

[JOURNAL 16th October, p. 768.]

1 Camp View, Wimbledon Common: 17th October.

To the Editor JOURNAL R.I.B.A.,—

SIR,—Mr. Cliffe condemns my suggestion for a west-end organ and the choir in the nave as unpractical. He is possibly not aware that the arrangement has much more than my personal recommendation to back it. A good many years ago a joint committee of architects and organists was formed (I believe at the instigation of the Institute) to consider and report as to the best position for the organ in churches, and the Report was in favour of the suggestion I have now repeated. That Report must exist somewhere in the archives of the Institute.*

Anyone can judge of the effect for himself by attending service at Lincoln's Inn Chapel, where the organ and choir are placed in the manner I have described.

H. H. STATHAM.

* "Report of the Committee for Architectural Arrangements affecting Musical Requirements in Churches," JOURNAL OF PROCEEDINGS R.I.B.A. 28th May 1891. The Report also appeared in the several issues of the Institute KALENDAR from 1895 to 1900. —ED.

THE SITE OF THE GLOBE THEATRE OF SHAKESPEARE ON BANKSIDE AS SHOWN BY MAPS OF THE PERIOD.

By GEORGE HUBBARD, F.S.A. [F.].

IT is difficult, if not impossible, to follow the reasoning which is advanced by various parties who appear to be anxious to locate the position of the Globe Theatre, without more complete evidence than has yet been produced. Even at the risk of making confusion worse confounded, I should be glad to put forward the evidence of the maps of the period. It is the contemporary evidence which alone has value, and I am anxious to confine myself within that limit.

The first point, however, to be settled is—When was the Globe Theatre built? In a contract, dated January 1599, for building the Fortune Theatre, the Globe Theatre is referred to as "the late erected playhouse on the Bancke."* The theatre was therefore built shortly before 1599.

Sir Henry Wotton, writing in 1613, recounts that on St. Peter's Day, 29th June, of that year "the Globe Theatre was burnt to the ground." John Chamberlain, writing in July 1613, refers "to the burning of the Globe or Play House on Bankside on St. Peter's Day." This contemporary evidence settles the date when the theatre was burnt.

Taylor, the Water Poet, in his work published in 1630 says:

"As gold is better that in fire's tried,
So is the Bankside Globe that late was burn'd."

It is clear that the Globe was rebuilt on Bankside; but, apart from this, in the Calendar of State Papers, Domestic Series, of the Reign of James I., 1619-1623, preserved in the State Department of His Majesty's Public Record Office, there is a grant dated 27th March 1619 to John Hemmings, Rice Burbage, Hen. Condale, John Lowen, Nick Tooley, John Underwood, Nathan Field, Robert Benfield, Rob. Gough, Wm. Ecclestone, Rice Robinson and John Shanks, and their associates, of license to act comedies, tragedies, histories, &c., for the solace and pleasure of the King and his subjects at the Globe, Bankside, co. Surrey.† From this it is clear that the Globe Theatre was rebuilt on Bankside some time between 29th June 1613, when the theatre was burnt down, and 27th March 1619, when the grant was made to several of Shakespeare's associates and friends to play in the new theatre.

Having thus definitely fixed certain dates, it is particularly interesting to see what the old maps show. To my mind they reveal a good deal of unwritten history in connection with the pleasure resorts on the south side of the Thames. The first map (Illus. A), by Ralph Agas (*circa* 1560-1570, and therefore earlier than the building of the first Globe Theatre), shows "the bolle bayting" ring; the bull being baited by a dog may be

seen in the ring. This circular "bolle bayting" ring stands close behind some houses which front upon "The Banck." Evidently this bull-baiting ring stands within its own grounds, and the dog-kennels with the dogs dashing out of them may be seen on the east and west sides of the plot of ground. Lying to the west of the bull-baiting ground is a garden with four rectangular ponds, and on the east of the bull-baiting ground is a narrow garden containing three rectangular ponds. On the east of this narrow garden is "the beare bayting" ring, a similar structure to "the bolle bayting" ring. The plot of ground containing the "beare bayting" ring has kennels on its east and west sides, from which the dogs are dashing out in precisely the same way as they are doing in the "bolle bayting" garden. The "beare bayting" ring stands just behind some small houses fronting upon "The Banck." Hedges apparently enclose the various gardens. Lying to the east of the "beare bayting" garden are more small gardens attached to some small houses, some of which are fronting upon "The Banck" and others fronting upon a road which has an open ditch or sewer down its centre. A tree stands on either side of this ditch or sewer.

By reference now to C. J. Visscher's "View of London," dated 1616 (Illus. B), it is apparent that some important changes have taken place within the half-century that has elapsed between the preparation of these two maps.

The old wooden "bolle bayting" and "beare bayting" rings have disappeared; and in the place of the circular wood "bolle bayting" ring an octagonal structure appears, which is now called "The Bear Gardne." This new structure does actually stand on the very site of the "bolle bayting" ring. Popular taste may have been in favour of bear baiting rather than bull baiting; hence the change.

Visscher shows on the extreme west the same rectangular ponds. The dog-kennels may be seen on the west of the bear garden; the narrow garden on the east is somewhat hidden in the thick hedges which appear to have grown into large trees during the last fifty years. To the east of the narrow garden where formerly stood the circular wooden "beare bayting" ring we now find another octagonal structure, occupying precisely the same site. This octagonal building is "The Globe" Theatre, as it was rebuilt after the fire in 1613. The evidence is perfectly clear and undeniable. The Globe Theatre stood immediately behind the row of houses which fronted upon Bankside, and upon the very site of the old "beare bayting" ring.

The evidence of these maps, though conclusive as it is, may be carried still further. By refer-

* *Gentleman's Magazine*, June 1866, vol. lxxvi. p. 113.

† *Sign Manual*, vol. x. No. 1.

ence now to Hollar's view of London, dated 1647 (Illus. C), further changes have taken place. Both the octagonal structures—namely, the Bear Garden and the Globe Theatre—have gone. The Bear Garden has been rebuilt as a circular structure, and lies considerably to the south and slightly to the east of the Globe Theatre. The Globe Theatre also has been rebuilt as a circular structure, but it

rays. Owing to the increased size of the theatre, it seems to encroach almost on to the rear walls of the houses of Bankside; but throughout the various changes which are shown by the maps to have taken place on this historical site, it is curious to observe that the centre point of each building appears to have remained on the same spot. Ultimately I hope to be able to show within a few feet

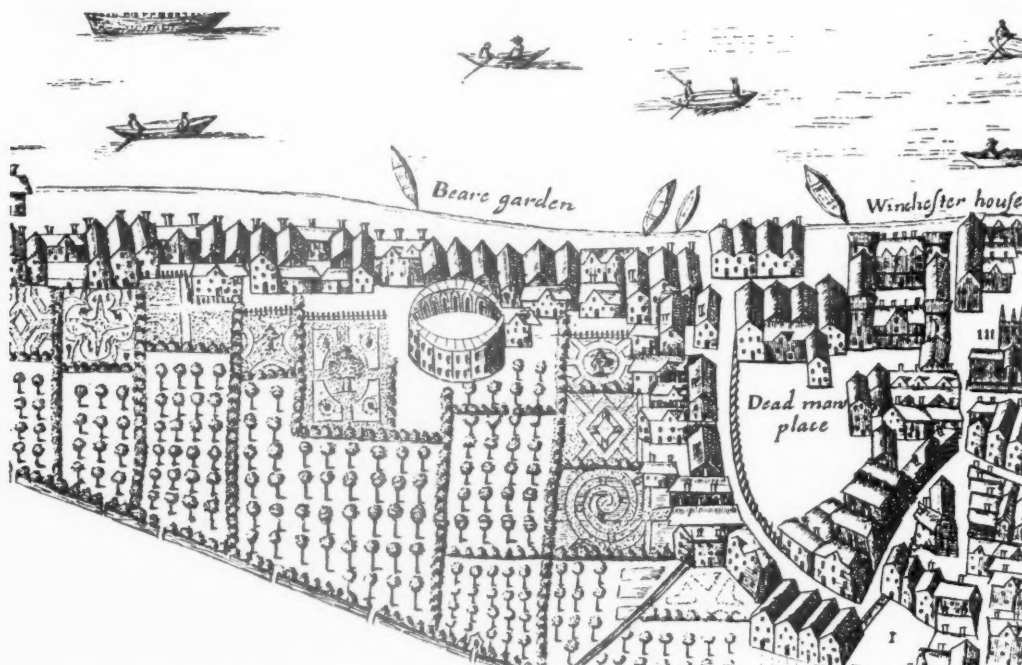


ILLUS. C.—FROM HOLLAR'S VIEW, 1647.

maintains its old position, and stands as before immediately at the back of the houses which we know fronted upon "The Banck," *i.e.* Bankside.

It is apparent that this Globe Theatre has been built on a larger scale than its predecessors. It still remains an hypethral building, though a portion is covered by a roof which doubtless protected the stage. The stage apparently was on the southern side of the theatre, and its roof no doubt shaded the eyes of the spectators from the sun's

where that centre spot was situated. The "Beere bayting h.," which has been rebuilt to the south and slightly to the east of the Globe, appears to be standing at the corner of a road running parallel to the Thames in a westward direction. This road can hardly be any other than "Made Lane" in Morden and Lea's Map, 1682 (Illus. E). Made Lane is now Park Street, of which the word "Street" alone appears in the portion here reproduced of the Ordnance Survey (Illus. G). The



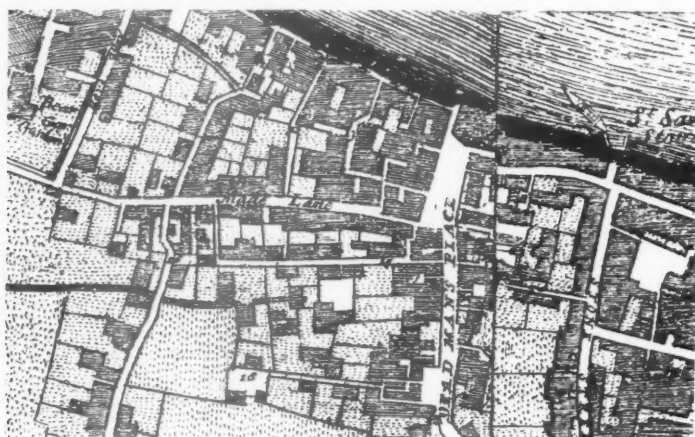
Illus. D.—FROM WM. FAITHORNE'S "EXACT DELINEATION OF THE CITIES OF LONDON AND WESTMINSTER AND THE SUBURBS, 1658."

other road to which the "Beere bayting h." fronts is doubtless the same that Agas and Visscher (Illus. A and B) show with the open ditch or sewer down its centre, and which I shall presently show to be "Bank End."

To complete the history from the maps. It appears from William Faithorne's map, 1658

(Illus. D), that the Globe Theatre has been converted back again into a "beere garden," and other places of amusement have vanished from that particular locality.

In Robert Morden and Phil. Lea's Prospect of London and Westminster, dated 1682 (Illus. E), there is no sign even of the "Beere Garden."

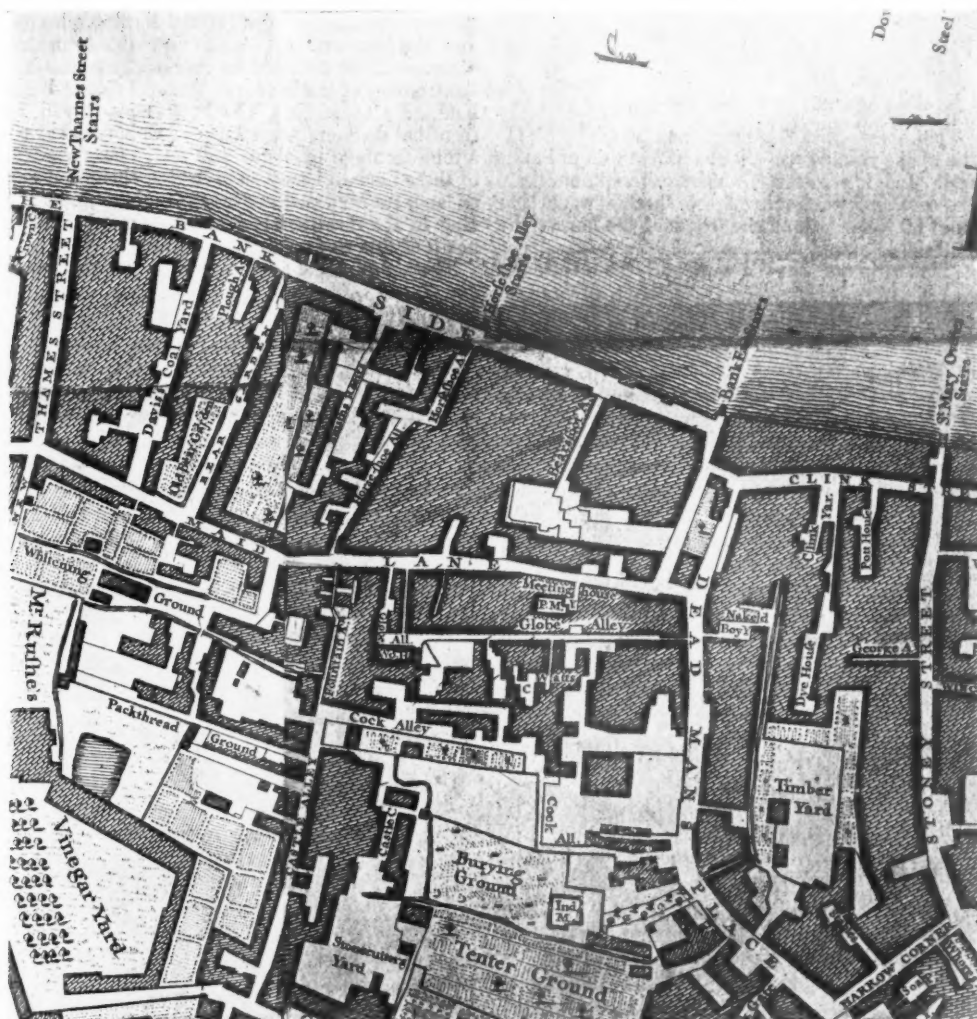


Illus. E.—FROM ROBT. MORDEN AND PHIL. LEA'S PROSPECT OF LONDON AND WESTMINSTER, 1682.

To determine the position of the Globe Theatre on Bankside, reference has been made to the road with the open ditch or sewer, shown both in Agas's plan of London, 1560-1570 (Illus. A), and Visscher's view of London, 1616 (Illus. B).

appear in Visscher's view of London, 1616 (Illus. B), is still standing in Rocque's map of 1746 (Illus. F).

Now that this road in Visscher's view of London is known to be Bank End, it becomes an easy



Illus. F.—FROM ROCQUE'S PLAN OF LONDON, 1746.

In Rocque's plan of London, published in 1746 (Illus. F), Bank End stairs leading into the river are shown; the road in question is therefore Bank End, from which Bankside is approached on the west as at present. The open ditch or sewer has been closed in, but one of the two trees which

matter to estimate approximately how far west of Bank End stood the Globe Theatre. It will be seen on Visscher's view of London that the Globe Theatre is immediately at the back of the fifth, sixth, and seventh houses on Bankside, numbering the houses from Bank End in a westward direction.

very few feet in either direction, and the point of intersection of the axes of a circular building must determine the centre point of this theatre which has a geometrically regular plan. In accordance with the foregoing evidence I have plotted the site of the Globe Theatre on the Ordnance Survey map of 1894-96 (Illus. G). This is the latest Ordnance survey of this locality, and though some of the buildings have been pulled down, and others erected on Bankside, the frontage line of the new buildings has not been altered.

The contemporary authors so constantly refer to the theatre as being on Bankside that in all probability there must have been an approach to the theatre from this roadway. If so it must have been through an archway under the Bankside houses; but in Visscher's view (Illus. B) the theatre hides the lower portions of the houses, and in consequence it is impossible to speak with any assurance. But if a reference is made to Agas's Plan of London (Illus. A) it will be seen that in the house immediately above the animal emerging from the hedge there is an archway giving access from "The Banck" to "The Beare bayting" ring.

Two years ago I carried out some buildings on this particular site where the Globe Theatre formerly stood, and I came across old foundations, and I also found a considerable amount of pottery.

Some jars are almost perfect, and with the pottery I found some green glazed tiles with a design in high relief.

My uncle, the late Sir John Evans, the father of our Gold Medallist, saw this pottery and the green glazed tiles, and he at once said they all belonged to the Elizabethan period, and I think that no one was better qualified than he to give an opinion.

The main point, however, that I wish to show is, that from a careful inspection of the maps alone it is quite possible to locate definitely the position of the Globe Theatre. The maps confirm and check each other with curious accuracy, and if reliance is placed upon them it is impossible to come to any other conclusion than the one I have attempted to expound.

It seems to me that the only possible refutation of the conclusion I have drawn would be to challenge the accuracy of the maps which are published with this article, and it would be also necessary to disprove the accuracy and reliability of others to which no reference has been made.

My thanks are due to the Topographical Society for their kind permission in allowing the reproduction of some of the maps, and to the staff of the Guildhall Library for having brought under my notice the writings of contemporary authors who have referred to the Globe Theatre on Bankside.



OBJECTS FOUND WHEN EXCAVATIONS WERE MADE ON THE SITE OF THE GLOBE THEATRE.

MINUTES. I.

At the First General Meeting (Ordinary) of the Session 1909-10, held Monday, 1st November 1909, at 8.30 p.m.—Present: Mr. Ernest George, *President*, in the Chair; 63 Fellows (including 18 members of the Council), 44 Associates (including 4 members of the Council), 5 Hon. Associates, and numerous visitors, the Minutes of the Business Meeting of the 7th June and the Special Meeting of the 10th August were taken as read and signed as correct.

The Hon. Secretary, Mr. Henry T. Hare, announced the decease of the following members: Nathan Solomon Joseph [A. 1863, F. 1890], Frederick Hyde Pownall [A. 1857, F. 1860], Henry Stock [F. 1885], Don José Crioste y Velada [Hon. Corr. M. Madrid, 1905], Frederick Henry Williams [A. 1878], John Wornham Pentfold [A. 1860, F. 1881], John Archibald Campbell [F. 1906], William Owen [A. 1879], Henry Hall [A. 1861, F. 1878], Auguste Choisy [Hon. Corr. M. Paris, 1889, Royal Gold Medallist 1904], and Charles Follen McKim [Hon. Corr. M. New York, Royal Gold Medallist 1903].

Making special reference to M. Auguste Choisy and Mr. Charles F. McKim, Mr. Hare said their names were known throughout the profession in all parts of the world, and the feeling would be shared by every member of the Institute that the profession had suffered a very great loss by the death of these distinguished members.

The following candidates for membership, found by the Council to be eligible and qualified according to the Charter and By-laws, were nominated for election—viz.: As FELLOWS (4): Henry Ascoug Chapman [Associate 1895] (Leeds); William Curtis Green [Associate 1906]; Arthur Benison Hubback [Associate 1905] (Selangor, Malay States); Richard Henry Weymouth [Associate 1889]. As ASSOCIATES (77)*: Percy Tidswell Adams [Probationer 1900, Student 1906] (Bournemouth); Herbert Cooper Anderson [Probationer 1898, Student 1905] (Heywood, Lancs.); William Charles Antcliffe [Special Examination]; Benjamin Vincent Bartholomew [Probationer 1905, Student 1906]; William Bell [Probationer 1905, Student 1907] (Dundee); Alan Binning [Probationer 1902, Student 1905]; Henry Boddington, jun., M.A. Oxon [Probationer 1905, Student 1906]; Albert Henry Boss [Probationer 1904, Student 1907]; Frederick Henry Brazier [Probationer 1904, Student 1906] (Altrincham); Christopher Bristow [Probationer 1904, Student 1905]; Wilfred James Brough [Probationer 1902, Student 1904]; Peter Caminesky [Probationer 1903, Student 1905] (Manchester); Herbert Carnelley [Probationer 1901, Student 1904]; Charles Denny Carus-Wilson [Probationer 1904, Student 1908]; William D'Arcy Cathcart [Probationer 1906, Student 1908]; Gilbert Scott Cockrill [Probationer 1901, Student 1906] (Great Yarmouth); Harry Courtenay Constantine [Probationer 1906, Student 1907]; Vincent Corbet Cook [Probationer 1898, Student 1901] (Wolverhampton); Claude Russell Corfield [Probationer 1902, Student 1905] (Birmingham); John Love Seaton Dahl [Probationer 1901, Student 1902]; William Francis Dickinson [Probationer 1902, Student 1904]; Edwin James Dod [Probationer 1901, Student 1903] (Liverpool); Albert Lionel Edwards [Probationer 1906, Student 1907]; Alfred Hewlett Edwards [Probationer 1901, Student 1907]; James Straton Ferrier [Probationer 1903, Student 1907] (Edinburgh); George Edmonds Fitzgerald [Probationer 1905, Student 1906] (Cape Town, S.A.); Herbert Sidney Fleming [Probationer 1904, Student 1906]; Charles Alfred Geen [Special Examination]; James Grieve [Probationer 1904, Student 1906, Qualified June 1908] (Liverpool); Reginald Fowler Gutteridge [Probationer 1901, Student 1904] (South-

ampton); Frederic William Hagel [Probationer 1905, Student 1907]; William Haigh Harral [Probationer 1903, Student 1905, Colonial Examination 1908] (Adelaide, S. Australia); David Harvey [Probationer 1903, Student 1908] (Hull); Roland Hotz [Probationer 1906, Student 1907] (Simla, N.W. India); John Weston Jarvis [Probationer 1900, Student 1901]; John Mansell Jenkinson [Probationer 1899, Student 1905] (Sheffield); Alfred Romeo La Gerehe [Colonial Examination 1908] (Melbourne); William Kaula [Probationer 1905, Student 1907]; Herbert Kenchington [Special Examination]; William Henry Ludlow [Probationer 1889, Student 1907] (Northampton); Thomas Younger Lusk [Special Examination] (Dunedin, New Zealand); Archibald John McLean [Probationer 1904, Student 1907] (Montreal); Charles Stanbury Madeley [Probationer 1904, Student 1906] (Birmingham); John Thomas Mair [Special Examination] (Wellington, N.Z.); Francis John McCullum Maxwell [Probationer 1905, Student 1906] (Cape Town, Cape Colony); Wilfrid Law Mellor [Probationer 1902, Student 1904] (Manchester); Cecil Broadbent Metcalfe [Probationer 1902, Student 1905] (Bradford); George Arthur Mitchell [Special Examination]; Herbert William Mole [Probationer 1904, Student 1907] (Newcastle-on-Tyne); Ernest Edmund Morgan [Probationer 1905, Student 1908] (Swansea); Henry Seton Morris [Special Examination]; Ernest Scott Petch [Probationer 1901, Student 1905] (Scarborough); Harold Milburn Pett [Probationer 1902, Student 1905] (Brighton); Robert Pierce [Probationer 1904, Student 1905]; Ernest Marston Powers [Colonial Examination 1908] (Melbourne); William Sydney Purren [Probationer 1905, Student 1907] (Sheffield); Sydney Herbert Rainforth [Probationer 1898, Student 1901] (Lincoln); Charles Holland Rose [Probationer 1904, Student 1905]; Hugh Alexander Ross [Probationer 1904, Student 1907]; Harold Selwood Sawyer [Probationer 1900, Student 1903] (Kent); Henry Edward Secombe [Probationer 1900, Student 1904]; Joseph Seddon [Probationer 1906, Student 1907]; Henry Percival Shapland [Probationer 1906, Student 1907]; Cecil Hamilton Simpson [Probationer 1904, Student 1905]; Frederick Radford Smith [Special Examination]; Douglas William Stewart [Probationer 1902, Student 1907]; William Watt Tasker [Probationer 1903, Student 1907] (Newcastle-on-Tyne); Albert Turnbull [Probationer 1904, Student 1906] (Durham); Henry Unwin [Probationer 1900, Student 1904] (Wigan); George Vey, jun. [Probationer 1907, Student 1908]; Herbert Waller [Special Examination] (Simla, Punjab); Herbert Gordon Warlow [Probationer 1902, Student 1905]; John Douglas Dickson Watt [Probationer 1902, Student 1906] (Falkirk, N.B.); Geoffrey Hyde Williams [Probationer 1898, Student 1903] (Windsor); John Bertram Wills [Probationer 1902, Student 1904] (Bristol); George Christopher Wingrove [Probationer 1904, Student 1906] (Shanghai, China); John Girtrig Young [Probationer 1903, Student 1905] (Edinburgh). As HON. ASSOCIATE: Frederick William Pomeroy, A.R.A.

The Secretary read the names of the candidates who had passed the October Statutory Examinations held by the Institute under the London Building Act.

The President delivered the OPENING ADDRESS of the Session, and at the conclusion thereof invested Dr. Arthur John Evans, F.R.S., with the Royal Gold Medal awarded him in recognition of the services he has rendered the history of architecture by his distinguished work of exploration in Crete.

Dr. Evans having given the Meeting a summary, illustrated by lantern-slides, of a Paper he is preparing for the Institute on "The Palace of Knossos as a Sanctuary and the 'Miniature' Frescoes," a vote of thanks, moved by Dr. George Macmillan, and seconded by Mr. George Hubbard, F.S.A. (F.), was passed to the President and to Dr. Evans by acclamation.

The proceedings then closed, and the Meeting separated at 10.45 p.m.

* Except where otherwise stated all the candidates passed the qualifying Examination in June last.

ALLIED SOCIETIES.

Manchester Society of Architects.

The opening meeting of the Session of this Society was held on the 13th October, when the following Address was delivered by Mr. P. S. Worthington, M.A.Oxon. [F.], *President* :—

GENTLEMEN,—To-night you place me in the full dignity of the Presidential Chair, and I wish to thank you for the honour that you have done me in electing me your President. I feel that it is indeed a great honour as it is also a great responsibility, and it is with a full knowledge of this responsibility and of the difficulty of worthily succeeding many able Presidents that I say that I will do my utmost to further the interests of this Society and its members, and spare no time or trouble in the conduct of its business.

We are all critics, and criticism is easier than achievement. It is obviously right that we should be critics, provided that we do not stop there, because genuine and thoughtful criticism implies some sort of standard or ideal; but one of the truest conditions of just criticism is sympathy, and it is, I think, Professor Reginald Blomfield who says, in effect, that before you can justly criticise a building or any work of art you must realise for yourself the temperament and limitations of the artist. You will none the less place the work in its proper niche, but you will not necessarily mete out blame for failure of full attainment.

We, as a Society, pay visits to buildings of many kinds. We criticise freely among ourselves and learn a good deal of what to do and what to avoid. Have we possessed ourselves of those faculties which Lord Morley in his address to the University the other day put in the forefront of the characteristics of a true education—the faculty of sifting evidence and of knowing how far circumstances limit the application of abstract principles?

One has sometimes come away from a building feeling uncharitable, and at the same time wondering whether judgment has been fair, and what particular sort of mess one would have made of it oneself, considering obvious conditions and limitations. Are we ever satisfied? Do we ever find the Ideal?

The absolute ideal is a conception so impossible to grasp, so elusive of the highest human endeavour, receding further the higher we mount, that we can only express ourselves in a loose way when we come to discuss a working philosophy. And therefore when I speak of "Ideals" instead of "the Ideal" you will understand what I mean. Every man must build up his own ideals, and, for practical purposes, we must take life not so much as dominated by one fixed and absolute ideal, as by a number of ideals which, taken together, form a goal towards which the struggle is being made, a goal which varies with the mental and moral standpoint of the individual, and which alters not only in the

experience of the individual but of the community. The ideal attained to-day is only the jumping-off point of to-morrow as increased knowledge and insight open up fresh goals for which to strive. It is finely put that Alberti and Peruzzi were men "ever memorable because their intellectual horizon lay far away among the great spaces of the ideal." And so it must be with any great artist. He climbs on heights that the ordinary man can never reach and can hardly realise. All that can be done is to follow as near as may be.

The attitude of the architect is (or should be) eminently that of the idealist, and depends upon many things—upon accidents of country, surroundings, birth, education, association, and upon the use to which his character and breadth of outlook enable him to put his natural gifts. To maintain ideals is not always easy in practice, and it is essential to distinguish principles and ideals from mere matters of personal preference and from mere catchwords of fashion.

If you asked me to name the most important function of a Society like ours, I should say that it was to raise the ideals of the profession to higher levels year by year—ideals of art, of professional practice, of sympathy and common help. I believe that the Mills bequest has had, and will have, a most important effect in this way, and that meeting and discussion on all these subjects in these rooms is invaluable, and to be prized and used by every member of the Society as largely as possible. "Work of each for weal of all" is an excellent motto.

The very fact that you have a Council and a large number of Committees constantly giving their time and work—and the demand on both grows greater every year—is evidence of the fact that, at any rate, a considerable number are willing to further the ends of the Society. A good deal of this work is of a difficult and delicate nature. Take, for instance, that connected with competitions. Now, I do not defend the competitive system. For the most part it seems bad and wasteful. I do not think that it is advantageous to the public, and in nine cases out of ten it is clearly degrading to architecture, for the best architecture has seldom a look-in in a competition. On the other hand, if architects can persuade themselves that the result justifies the devotion of brains, money, and time, they will of course continue to compete, and the only thing to do is to see that the conditions under which competitions are held are fair to all concerned, that the promoters get the best result, and that architects are not exploited. I have competed often enough, won sometimes and lost often. I know that it is only a considerable success that justifies the waste of losses, and believe, too, that most winning designs would have been better if worked out in consultation rather than in competition.

Though, occasionally, we find that want of intel-

ligence and fairness characterises the action of promoters, the preparation of bad conditions is generally due to want of knowledge, and in the majority of cases, when attention has been drawn by the Competitions Committee to defective or unreasonable conditions of competition, the promoters have accepted help from the Committee as courteously and readily as it was offered; and as one set of conditions is often taken from another (where an assessor has not been appointed, as he should be, before the conditions are drawn up), progress has, I believe, been made in this respect in the district in which we represent the Royal Institute. If conditions are unfair or unreasonable, I believe that members will gladly abide by the decision of the Committee. Our Committee has been in communication with that of the Liverpool Society with a view to drawing up a model set of conditions which may be of advantage to promoters and competitors alike, for it seems obvious that mutual confidence between promoters and competitors is the first essential to the success of a competition.

But a fairly regulated competition of brains, bad though I think that is, is as light to darkness compared with competition in terms of which we occasionally hear. Such competitions this Society steadily sets its face against, and you will probably agree with me that the following extract from the *Manchester Guardian*, which I take the liberty of quoting in full, puts the point forcibly and clearly. Substitute "architect" for "teacher," and "architecture" for "education," and nothing further need be said, except to point out that if an Education Authority, or anyone else, institute scales of their own which are considered unfair and unprofessional, they are limiting ability in their competitions and damaging their cause as much as if they were offering improper remuneration to their teachers.

"An Advertisement for Teachers."

"In this week's *Athenaeum* the Cambridgeshire Education Committee advertises two vacant masterships in a secondary school under its control. The advertisement, otherwise quite normal, has one feature which we trust, for the credit of English secondary education, is unique. No salary is announced, but applicants are asked to state the salary required. The inevitable inference from this is that the Education Committee has not fixed upon a salary which it thinks adequate for the work, but is practically inviting applicants to compete against one another in a kind of Dutch auction. To such a course there are very weighty educational objections. When the salary is not fixed, the standard of efficiency is not fixed; for the first effect of fixing a salary in educational as in other work is to indicate roughly the manner of man who is wanted and for whom it is worth while to apply. Setting applicants competing against one another, not on the basis of their technical qualification, but on the basis of their willingness to take the job on at the lowest rate, suggests that the Cambridgeshire Education Committee has a much greater respect for what it no doubt calls 'economy' than for the efficient conduct of its schools. Can it expect men with the equipment of knowledge and skill and zeal, so necessary for good teaching work, to enter into a competi-

tion which is an insult to any good craftsman's pride? Of course the Cambridgeshire Education Committee did not mean to insult anybody, but, nevertheless, it has treated the teaching profession as no builder would dare to treat a bricklayer. This kind of headlessness points to a lack of reverence for education, which is the secret of the lamentable condition of the English school system."

The question of competitions is one of the many in which a Society like ours can bring influence to bear.

Personal intercourse is a strong bond, and it has always been a tradition of this Society that in cases of difficulty or doubt the advice of one member was at the disposal of another. One is indebted oneself for many a conversation which has cleared up a difficulty, and the more experienced members of the Society are, I am sure, always ready to place their help at the disposal of the less experienced, and the more intimate intercourse between members since the bequest of Mr. Mills enabled us to have rooms of our own has made this mutual help all the easier. I was reminded the other day of the kindly assistance that Mr. John Holden was always ready to give. He was ready with sound advice for anyone who sought it, and I doubt if anyone was ever more honoured in this way than our late President. For Bacon says that "the greatest trust between man and man is the trust of giving counsel."

The library again will, I hope, become increasingly useful, and we owe a debt of gratitude to Mr. Sellers for having designed us a delightful range of book-shelves in which the books are now rearranged and easy of access. The Society ought to spend more on books, and I wish we could see the library endowed with a regular income for the purchase of books as chances arise.

Thus mutual help to promote the welfare of our Society, and the honour and efficiency of the profession, is one of the ideals that I should like to remind you of.

Can we architects say that, on the whole, we have, for the last century, had any common ideals, I will not say as to design, but as to the principles of architecture? If not, where does the blame lie, and are we in a better or worse respect in this matter than other countries? We might concede that France and America are ahead of us—certainly in monumental works of civic architecture. With other countries I do not think that we need fear comparison on the whole, while in domestic and ecclesiastical buildings perhaps we lead.

It is instructive to hear what people have to say about themselves, and I translate from a French critic writing in the *Nineteenth Century*. He says:—

"Our modern architecture is hideous and absurd. To see the sad proof of this one has only to wander through the streets of Paris and summon courage to examine the more recent buildings. *Quelle horreur!*

"Old houses remain. Modest though they be, and impaired by time and restorations, they retain

a kindly look, an air of good taste, and reasoned and charming simplicity. Fewer and fewer are left. Our architects are in a hurry to destroy them all. I quite understand why—they hate these witnesses of the cultured past.

"Only look at the façades that are built to-day. They are horrible, and the essence of unreason. Ornament devoid of delicacy and real elegance is plastered on a frame which is no frame, mere mass, eccentric without humour."

The French hyperbole does not translate well, and in English may produce an exaggerated impression, and I do not think that the accusation is a true one. There is much fine contemporary work in Paris, and, even where parts of buildings are more like a rat-eaten cheese than masonry, there is often in them a certain distinction and the evidences of past tradition. In France they have never lost their tradition with its educative influences, and there is that hard, firm, architectural feeling for the designing of masonry that we see in work of the Italian Renaissance. In England our irreparable loss has been the breaking with our great tradition. Since we let it slip from our grasp English architects have been at the mercy of enthusiasms and fashions; one experiment in style has succeeded another, and the uncompromising and reasoned principles of all great architecture have been neglected for more picturesque and amiable qualities, and, while in the process we have created a large number of examples with essential character, we have lost power over the more important and monumental work, a power, however, which I believe we are now regaining.

The Venerable Bede tells us of the conversion of King Edwin to Christianity; how he held a council at which Coifi, the chief priest, addressed the king: "The religion which we have hitherto professed has, as far as I can learn, no virtue in it. For"—and note the reasoning—"none of your people has applied himself more diligently to the worship of the gods than I, and yet there are many who receive greater favours from you and are more preferred than I." On these grounds he recommended a change of religion just to see if he couldn't do better for himself under a new than under the old régime, and I don't know that architects have had any better reasons for many of their experiments in style.

Is the time yet past when a sketching expedition will determine these experiments for a time, just as a second tour will give another bias, or when we shuffle from one Shibboleth to another, and cover our Gothic wolf-hide with a Renaissance sheepskin that we may the more easily catch an unwary assessor? And if this is true, is it not due to want of that balance which a true architectural education gives, and to the competitive system, with its resulting struggle to do something individual, something that is supposed to be different from, or better than, anything done before?

The only justification for departure from the

canons of known great and good architecture is the condition of success, of succeeding in doing something better and greater. This presupposes genius of the highest order, but for the ordinary man education is the only safeguard. And may we not congratulate ourselves that we have already realised, just as it is being slowly realised in national life, that education is the one foundation upon which to build?

The education of an architect is a long one, and the ordinary pupilage in an office must be supplemented by a great deal of personal work entirely outside its routine. That work may be left to personal enthusiasm and luck, or it may be properly directed in an architectural school, or supplemented by partial education at technical schools, or lectures, or art classes. But some means of education are now usually within the reach of most students, at any rate of those living in centres of population, where a very large proportion of the architectural work of the country is carried on, and where men can meet together, and enthusiasms will find vent, and mind react upon mind.

But, whether education is self or school acquired, its real quality must be the same in any case, and it is on this real quality that I would insist, rather than on the false ideal which measures education by the amount of technical information amassed. The training of the mind to use that information is the real test of education, and to quote Lord Morley again—for I do not think that we can hear it too often—"the power acquired of sifting evidence, and of judging how far circumstances limit the application of abstract principles, and how far circumstances transform principles, excellent in certain respects and certain places, into irrelevant catchwords." Those words seem to me particularly applicable to us as a profession.

A writer in the *Quarterly Review* says, speaking of another subject than architecture: "First, as children or barbarians, we are formalists and traditionalists; later comes personal experience; finally reflection on experience and tradition, and their rational combination and justification." Is not this equally true of our own art? And does not the "rational combination and justification of tradition and personal experience" express very accurately the end of all education and practice in architecture?

This mental, intellectual, and understanding element is of much more importance than excellence of technique. A great mind or a mind greatly trained may not be associated with great craftsmanship. One often feels that this is true, for instance, in Romanesque work or early Gothic, or Renaissance. The actual acme of a style is almost invariably the work of mind rather than hand, "a tendency towards the impression of an order, a sanity, a proportion in all work, which shall reflect the inward order of human reason."

Walter Pater says in speaking of the Eginetan Marbles:—"For as art which has passed its prime has sometimes the charm of an absolute refinement in taste and workmanship, so immature art also has its own attractiveness in the naïveté, the freshness of spirit, which finds power and interest in simple motives of feeling, and in the freshness of hand, which has a sense of enjoyment in mechanical processes still performed unmechanically in the spending of care and intelligence on every touch." There is something, too, of the same feeling when Browning makes Andrea del Sarto exclaim:

That arm is wrongly put—and there again—
A fault to pardon in the drawing's lines,
Its body, so to speak: its soul is right,
He means right—that, a child may understand.
Still, what an arm! and I could alter it:
But all the play, the insight and the stretch—
Out of me, out of me!

So technical excellence is not all. Knowledge is not all. The important thing is the mind that directs them, and those who have no genius must patiently seek the power to direct, and noble methods of thought are only the quality of those who have made for themselves a very wide and true education; for we are not talking cant when we say to ourselves that the practice of architecture in its highest form—and it is no use talking of anything else—exacts the richest combination of power and knowledge. And if so, we come back to the proposition that education is not technical cramming, but that liberal training which gives the widest understanding and the largest grasp.

Great strides have been made of late years in opportunities for architectural training, but the student must still seek the wider education of which I speak for himself, and it rests with him. Universities are one after another opening architectural schools, and I cannot but help hoping that at some time in the future a university training will be not only available for but obligatory on every architect. In the meantime we accept gratefully what we can get, and it is the part of this Society to advance the cause of education in every possible way. It is an ideal that we should set before ourselves: the more we get, the more we shall want, and we can help one another by reading and talking, and stimulating enthusiasm. It is no use telling me that I am talking on a plane that is inapplicable to the work that most of us have to do. I do not believe you even if you cite purely commercial work. We have abundant evidence that work of any class that you like to name may be done well or badly, in an educated or uneducated, an architectural or an unarchitectural manner. I do not say that your type can be that of the Strozzi or the Farnese. It will be a type suited to modern requirements and domestic conditions, but it need not be bad, ignorant, or unarchitectural.

We may none of us ever build a cathedral or a city hall, but there is no reason why we should

deliberately train our minds to build cottages. Studies from old buildings are not or should not be made that they may be produced from a drawer and transferred to paper as occasion demands, but that the results of study, always stored in the back of the mind, may insensibly influence the designer and impress a character on his work, based on the principles that he has gained by observation.

While principles are the common heritage of all great art in all times and all countries, particular methods of thought and expression have always obtained locally, and must necessarily do so until religion, character, and education are merged in one great common civilisation, and we have a larger share of sun, and Italy of rain. It was disregard of this that did so much injury to English architecture in the latter half of the last century. The world is becoming more and more cosmopolitan, and its treasures lie open to us through travel or books; but, after all, a nation must have lost its true instinct for art if it allows itself to be carried away, as it was by even so wise a teacher as Ruskin, into sketchbook architecture, and have lost its virility if it surrenders its conscience to the keeping of an alien culture, unless, on the top, it can build up a really national art.

The building-up of styles essentially local, though based upon generally prevailing ideas, forms indeed a great part of the history of architecture, and is nowhere more fully illustrated than in our own corner of the world; and to realise that modern world politics and world culture have not changed the conditions, we have only to go to America for an instance of what we spoke of before as the "rational combination and justification of tradition and personal experience." America went to Paris for her training, and on the basis of tradition and broad scholarly education she has already erected the superstructure of a fine national architecture.

One of the most notable additions to our libraries within the last two years is a book addressed to students, the influence of which has already been great. That we find in its author a strong advocate for broad and scholarly work is only another way of saying that his book is a plea for broader and more scholarly minds, for a broadening of the basis of education, for the recognition of fixed principles, for the creation of more spacious times and of larger ideals. I have sometimes thought that I heard signs of "grand manner" degenerating into an "irrelevant catchword." *The Mistress Art* is a series of lectures to students, advice to them as to methods of study, and an appeal to an ideal of reason, scholarship, and imagination, and to the highest instincts of the architect. But we must also remember that breadth and scholarship of treatment is not necessarily confined to work of a particular character; for a man with £30,000 or £40,000 to spend on a house, to treat it as a glorified cottage is disproportionate and absurd, but the tenth part of that amount, conversely, will not admit

of much grand manner. Distinction and breadth and beauty of simple detail, however, it will admit of, and the majority of us must not lose touch with the necessities of everyday life.

Now with regard to the practical opportunities of education, especially with regard to our own case.

The importance of the subject has been recognised by the Universities of Cambridge, London, Manchester, Liverpool, and Birmingham, all of which have architectural schools. In addition, Liverpool now has made an important departure in its School of Town Planning and Civic Design, and the Architectural Association have an excellent curriculum. The Institute has not been idle, and has taken a lead in organisation and co-ordination; but from the nature of its composition, and the fact that it is an examining and not a teaching body, it does not come into close touch with its students. In smaller Societies like our own, the position is less august but more human, and we do come into closer relationship, so that we should be able to advise and help our students, though, owing to excellent opportunities afforded by the University and the Municipality, we have not the same incentive to do actual teaching as have some other provincial Societies whose keenness in the matter of education is great. But anything that we as a Society can do to forward the work of the Manchester School of Architecture should be—and I think that I may say shall be—done. There must be many pupils in offices in our district who ought, if possible, to be taking degrees at the University, and it is to be hoped that both parents and masters will recognise this, and that members of this Society and pupils will make enquiries and consider the practicability of the combination of a University course with pupilage in an office, which is of necessity indispensable.

The University does not stand still. This year new buildings have made more class and tutorial work possible, and it is the combination of the tutor with the lecturer that seems to me to be the basis of sound teaching in bringing to bear that element of personal interest and relationship in which the lecture room is inevitably wanting. The new syllabus of the school shows how well it is now organised, not only for a University training, but for the help of those for whom a degree course is out of the question. One thing remains to be done, if not by the University itself, then by some sympathiser from outside: I mean the endowment of an annual scholarship or scholarships which shall ensure to one or, if possible, more students a sufficiently long time in Italy or elsewhere to study at first hand the buildings which they know as examples in the schools. Such an endowment would not only be in itself a great advantage, but would naturally add attraction to the school.

Well, then, in this matter we have another ideal to keep before us—the ideal of broad and thorough education—and it almost seems a corollary that

nobody without a sufficient education should be allowed to exercise his talents on bricks and mortar. I can see no substantial benefit to the architectural profession in registration *per se*. I can see a great benefit, not only to the profession, but also to the country in a really adequate pledge of competency from the man who is to follow a complex and difficult calling.

You will remember the reply of the Pope to those who sought to punish Benvenuto Cellini for an outrageous murder in the streets of Rome: "I must inform you that men like Benvenuto . . . are not bound by the laws." So it is argued to-day; you cannot ask a genius to sit down to an examination, much less to sit down to a *viva*; he is not bound by the ordinary rules. I doubt if any man with the brains to do great work and to carry on an architectural practice could fail to pass an examination; I doubt if any of the great masters of the past could not have done it with the greatest ease. Genius might say, "I won't be bothered." It might say "I defy you to test art by examination." The first answer should be inadmissible, and in the second we will entirely agree; I think that we shall say that we will not attempt it, and that all that we can do is to see that the average man whom the Institute would admit to practise has been trained as an architect, and not, possibly, as a jerrybuilder, and thank the gods if they send us an artist.

Moreover, it is quite conceivable that examinations should not necessarily be the entire test, or under some circumstances the test at all. Work done in the quiet of the schools might well count for something, and many modifications of the present examination system might be made so as to ensure a truer test of education than that of cramming and ill-digested information.

It is no part of my purpose to suggest ideals in design or to enter upon a criticism of modern street architecture, but I think that we must confess that in no country in the world are the streets of great towns so dull and wanting in dignity of planning and design as they are in this country. The subject of civic design has only just begun to be considered here—very late in the day—and it is likely to be as important from the architect's point of view as it is vital from that of the community. In the study of this subject a Society like ours should take a leading and educating part, and we, like the Royal Institute, have our Town Planning Committee, which has already done a considerable amount of work, and is preparing to do more in spite of the present uncertainty with regard to the Town Planning Bill.

We may take it that, if our great industrial communities are to live the lives which human nature demands, existing arrangements will need to be bettered and very serious and weighty consideration given to future developments. Apart from absolute necessity, from the standpoint of national

health in large centres of population, why should building estates and extensions to towns be characterised by want of thought and haphazard dulness, which is bound to degenerate still further into the slumdom of the future?

If there is one district in the world in which this subject needs taking up, it is in that surrounding the city of which we are most of us citizens, and citizens who should be possessed of special knowledge. Manchester is the metropolis of a district with an enormous population. Realise to yourselves its relationship towards the towns that ring it round, and you cannot fail to realise also the magnitude of the problem that presents itself. Manchester itself is ugly; its smaller neighbours have more concentrated ugliness and squalor. Year by year the intervening spaces are closing up without any regard to the ultimate end. The development is taking place under by-laws which, so far as they go, ensure a certain sanitary standard in the individual house, but there is no power to enforce any regard to the health and convenience of the population as a whole, or permit possibilities of—I will not say artistic, but reasonably attractive surroundings. And it seems almost inevitable that unless the various authorities take some sort of action within their own boundaries, and in co-operation with their neighbours, the whole of South Lancashire and parts of North Cheshire must in time become one enormous town without proper lungs, with enfeebled brain and pulse, overgrown, unwieldy, of unspeakable dulness. You can see it going on under your own eyes.

How is this difficulty to be met, and how can architects help? I see no way except meeting it fairly and squarely, while fully realising the magnitude of the task, just as it has been met in other countries; and although we are well acquainted with the methods adopted in Continental or American towns, you may be interested to hear shortly some of the impressions made on me during a visit to some towns in France and Germany.

Now the architect is naturally more interested in the fine and monumental lay-out of a town, in that, for instance, of which the *Place de la Concorde* is the centre, or of the *Place Stanislaus* at Nancy, than in smaller questions of housing. Such things are monumental and appeal as a question of study to the bigger ambitions of his life. But just as an education in architecture should be on broad lines, so should that of the town planner be; and though he studies these monuments with enthusiasm, he will be eager to adapt himself to the lines of his more probable occupation, and, while levels and gradients are mostly questions of engineering, the architect trained to see opportunities and to exercise his imagination will be an invaluable if not indispensable ally in securing that amenity which every town may demand. The town plans in Germany are almost always prepared by or submitted to architects who are authorities on the subject,

and if not by an architect alone, by architect and engineer in consultation. It has been realised that modern opportunities are not often those which were offered to Haussmann or Heré, but nevertheless the results achieved are extremely good. Difficult problems, such as that of Stuttgart, are admirably met, and lessons have been learnt from failure. The planning in some towns was done on too generous a scale, where the width of the street and size of the open spaces raised the price of land to such a height that great barrack buildings were the result, as, for instance, in Berlin.

The architect must make up his mind therefore to study the practical problems of traffic, of population to area, of access of sun and air, and all the other considerations that affect a town plan; and though he must, if he wishes to deal with large schemes, as opportunity arises, have trained his imagination to the picturing of great spaces and vistas, and their setting with buildings, trees and statues, his ability should also be at the disposal of municipalities or housing reformers in their more practical schemes for development. And I believe that his help may be very real, and that Societies like ours, through their Council or Town Planning Committee, may very properly claim to be heard in consultation when any question of town planning is raised, and do much in the formation of public opinion on the subject.

The visit of which I spoke just now was altogether of great interest, and owing to the auspices under which I travelled I was able to see the working of their system in Germany in a way which would be difficult for the individual traveller, and to enjoy the extreme courtesy and hospitality of the municipalities that we visited. I do not propose to give you any account of it all, but rather to describe to you briefly the method of development in one town, and, as a preliminary, to remark that it was method rather than performance with which I, personally, was impressed.

A town plan is the rule in Germany. A plan of town extension, and often a large model, is prepared showing the roads, open spaces, and general arrangements sufficient to carry over, say, thirty years. Most towns hold land, some do not, but in either case a definite land policy is adopted and carried through over a period of years. This is possible owing to the continuity of municipal government, at the head of which is the *Oberbürgermeister*, a permanent official, combining approximately the offices of our mayor and town clerk. I understand that in some towns he is appointed for a probationary term of three years, and that if this is successful his appointment is confirmed for life. But in some cases this is not so, and the term is shorter. In any case a policy once adopted is final, and its success in many cases is remarkable.

The building policy is to my mind not always

so admirable, and I think that we need not fear comparison either as to design or cost. Accurate figures are difficult to get at, and one never can be sure that a comparison is quite fair; but when we worked out the cost of artisans' houses built by one municipality it seemed to be about 8*d.* per cubic foot. I do not think either that there is anything very wonderful about this town planning, beyond its extreme thoroughness. Much of it is, of course, experimental, but it seemed to me that with a competent architect and engineer equally good results might be obtained here. At Stuttgart, the town plan of which some here may know, the difficulties of the plan were really its opportunities; and while the hilly sites have been dealt with in a very competent and common-sense way, there seemed—so far as I could judge from the plan itself and from a drive over a large part of it in execution—to be no superfluity of genius or imagination.

But perhaps the most interesting insight that one got into the inner working of town planning was at the picturesque town of Ulm, on the Danube, a town famous throughout Germany for the progressiveness of its town planning and land policy under its Oberbürgermeister Otto von Wagner. We studied the town plan, and drove all over the ground and saw the buildings, and learned how the policy of the municipality was to own land, build houses, and sell them with the right of repurchase and conditions preventing sale for speculation purposes. In five years they have made a profit of £250,000 in buying and leasing. They bought from the Government the fortifications which hemmed them in, and have sold a considerable part for double the price paid, and have filled in the moat, where they are making roads and gardens, and retained the belt of wood that, for defensive purposes, enclosed them. Outside these lines the town plan has been formed. Inside they treat their town with keen conservatism, and any necessary alteration is most carefully studied.

By the invitation of the City Architect we went to his office at the Rathhaus. Here were hung prints and drawings showing old buildings in the town at various dates: illustrations, for instance, of the Rathhaus, from which it had been restored; there were pictures of buildings that had been necessarily removed, oils or water colours of considerable merit, but most interesting of all were a series of studies for a new bridge across the Danube and the lay-out and buildings that were to form the entrance to New Ulm, the suburb on the opposite bank of the river. There were many trial plans, elevations and sections, and a large number of delightful perspective studies of the bridge and buildings, carefully drawn first in pencil on brown paper and then effectively completed in charcoal with white lights showing the entrance to the suburb, with buildings nearer or further apart, higher or lower with varying skylines, or with arcades along the river

front. Then, again, there were buildings with the lower story treated as an open arcade, and in one the streets bifurcated from the "place" beyond the bridge; in another the line of the bridge was carried on with a straight street, and so on. I cannot remember all the variations and details, but what impressed itself on my mind was the immense care and thought that was taken before any move was made, and that this should all be done in an office at the Town Hall. Under such conditions town planning should be a success.

A story heard at Ulm sounded almost incredible to one hailing from this part of the globe, but the evidence was circumstantial enough, and I saw the house in question, whose owner in his architectural efforts had outraged the taste of his fellow townsmen and their pride in their city. It was explained to him that it would not do, and that, in particular, a new roof and certain other small matters would be the least that could be expected of a respectable citizen. The municipality offered him £150 towards his expenses, and the pressure of public opinion was such that, with this small help, he remodelled his house, and now, if not a great work, it takes its place more or less modestly among its picturesque surroundings on the wall overlooking the Danube.

Tree-planted streets are regarded as essential on the Continent, and even if, unfortunately, we have not the same necessity for their shade in this country, that is no reason why we should not avail ourselves of the colour and refreshment that they offer. Main tree-planted avenues should be essential. Might we not make a small beginning? There are trees which would grow better in Whitworth Park than many that are planted there, and with better effect. If in Whitworth Park, why not at All Saints and in other parts of Oxford Road? And if there why not in Albert Square, or round St. Anne's, or the Cathedral? I can imagine a fine effect of pollard plane trees round a monumental building on the Infirmary site.

Our Corporation have been most careful in retaining and protecting trees where roads have been widened, and where the roadmaker would have found it better to his taste to clear them away. For this we are grateful. Will not they plant and try what may be done?

In dealing with these great and pressing problems of town planning the Germans have, more than any other nation, undoubtedly set themselves a very high ideal of civic duty and responsibility, and if there is something lacking on the æsthetic side, competency and thoroughness exhibit themselves everywhere. Economic and social problems are not comparable there and here, and in reality our task is a much heavier one than theirs; but we, on our part, may do something by realising the responsibility of our generation and by applying our brains to a problem that, somehow or another, must be solved.

The M.S.A. Kalendar.

The Manchester Society's *Kalendar* for 1909-10, just issued, reflects the Society's numerous and steadily increasing activities. Annexed to the Council's Annual Report are the Reports of the various Committees—Education in Architecture, Library, Competitions, Practice, House, Students', Town Planning Bill, and Summer Visits. The aggregate membership at the last count was 265, an increase of eight on the year. Generally the review of the year's work is very satisfactory. The Students' Committee, however, express disappointment that so few students avail themselves of the advantages the Society offers, and regrets are also expressed that there should be so little competition for the Society's prizes. The Town Planning Committee, of which Mr. Paul Ogden [F.] is Chairman, has collected information on its subject from various sources at home and abroad, and has been engaged upon a suggestive plan for dealing with the development of a portion of the Manchester suburban areas. The Council has given serious consideration to the action of members of the Society who submit designs in architectural competitions when the conditions of such competitions have been disapproved by the Council; and on the instructions of the General Body the following By-law has been passed: viz. "A member shall be considered to have failed in the observance of a lawful regulation of the Society, or of a lawful regulation, by-law, or order of the Council, within the meaning of Article 61 of the Articles of Association, and shall be liable to the penalties therein stated, if he shall submit, either directly or indirectly, a design in any architectural competition the conditions of which are unsatisfactory to the Council and of which notice has been given to the members by the Secretary." The Council's protest against designs for new schools being prepared by officials in the drawing office of the Manchester Education Committee has already been noted here, and their letter of remonstrance will be found in the last volume of the *JOURNAL*, p. 446. The Society's arrangements for the new Session include the following:—Oct. 27, Paper by Mr. Roger Oldham, "Thoughts on a Holiday"; Nov. 10, "Practical and Theoretical Training," by Mr. R. W. Schultz; Nov. 24, "Ancient Lights," by Mr. P. M. Oliver, B.A.; Dec. 8, "Workmanship," by Mr. Henry Wilson; Jan. 12, "Concrete and Concrete Tests," by Mr. A. E. Corbett [A.]; Jan. 26, "Truro," by Professor S. H. Capper, M.A. [A.]; Feb. 9, "Town Planning," by Professor S. D. Adshhead [F.]; Feb. 23, "Draughtsmanship," by Mr. Paul Waterhouse, M.A. [F.]; March 9, Discussion of Students' Drawings; March 16, "English Castle-Building," by Mr. J. T. Halliday [A.].

Northern Architectural Association.

The following are the arrangements for the Ordinary Meetings of the Association this Session:—Nov. 10 Opening Address by Mr. G. T. Brown [F.], *President*; Dec. 8, Paper by Mr. John W. Simpson [F.]; Jan. 12, Paper by Mr. Frank W. Rich [F.]; Feb. 1, Paper by Mr. George Hubbard, F.S.A. [F.]; March 2, Paper by Mr. Joseph Oswald [F.]; March 16, Annual Meeting.—Students' Meetings: Nov. 17, Paper by Mr. J. G. Smith on "Portland Cement Manufacture and Testing"; Dec. 15, Paper by Mr. E. Stevens on "Renaissance Architecture"; Jan. 19, Paper by Mr. S. Ash on "A Holiday in Belgium"; Feb. 16, Notes by Mr. W. Milburn, jun., on "Continental Hospitals."

The Royal Architectural Institute of Canada.

Mr. Alcide Chaussé, Hon. Secretary of the Royal Architectural Institute of Canada, sends an account of the proceedings at the Second General Annual Assembly of that body held at Toronto on the 5th and 6th of last month. The convention was representative of the strongest interests of the profession throughout the country, and the important aims of the Association and the good work it is doing in regard to the elevation of the architect's status received a very gratifying and encouraging impetus. The session was given over almost entirely to the discussion of the high purposes which were had in view in the formation of the Institute. The proposed federation of the various architectural bodies was considered, and the following resolutions passed:—1. The conference recognises the necessity of the Royal Architectural Institute of Canada as a representative Canadian body; 2. The Royal Institute is of opinion that the architects of each province should be organised in a Provincial Association, and that in the provinces where there is no Provincial Association the members of the Royal Institute in such provinces be urged to take steps towards the formation of such an Association; 3. That candidates for election to the Royal Institute, if living in a province where there is a Provincial Association of Architects, should, before being admitted to the Royal Institute, become members of the Provincial Association.

In a discussion upon the possibility of a national status for architects, Mr. H. B. Gordon, of Toronto, pointed out that while waiting for such status to be recognised and established by law there was a field of activity along voluntary lines—(1) seeking to secure from all the architects of Canada an adherence to a uniform code of professional ethics; (2) seeking to secure a uniform and high standard of architectural education in all the provinces of Canada; (3) seeking to secure a uniform tariff of fees, and a uniform understanding of the relationships that should exist between the architect and his client. When they had progressed along these lines, and had lifted and unified the profession throughout Canada, the public and the Government would be so educated on the question that there would be no difficulty in securing all the necessary legislation desired. Mr. J. P. Hynes, of Toronto, urged that the facilities for architectural education in the provincial university should be second to none; the profession would never obtain a status before the public until they had an established status as an adequately trained and properly educated body.

At the banquet on the following day the toast of the Royal Institute of British Architects, proposed by the Chairman, was responded to by Mr. F. S. Baker [F.], and the need for more adequate facilities for architectural education was driven home by a later speaker, Mr. John Lyle. He claimed that the profession had not received proper consideration at the hands of either the Government or the University authorities; and further urged the necessity for training the public to a higher opinion and a more serious consideration of the architectural profession. The qualifications required in an architect were as high as in any of the other trained professions. A Chair of Architecture was badly needed in the University of Toronto, and public opinion should be fostered in favour of its establishment.

Mr. A. F. Dunlop, of Montreal, has been re-elected President of the Royal Canadian Institute.

